

VOTED MUSIC MAGAZINE OF THE YEAR

No14 JULY 1996 £2.30

MUZIK

Summer Clubbing
Your complete guide!

**Ron Trent &
Chez Damier**

**A Guy Called
Gerald**

Adam F

Ice T

THE NEW TESTAMENT OF CLUB CULTURE

over
200
pages

MUZIK
S4S
AWARDS
SPECIAL

Robert Miles

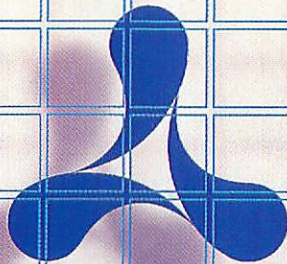
the people's choice



Manuel Göttsching *Exclusive Interview*

Asch. 59.00/L 8.300/\$ 5.25





**FIVE MILLION
SEVEN HUNDRED AND
SIXTY THOUSAND
SQUARE INCHES**

#1. ROB PETRIE. DESIGNER. SILKSCREEN ON PERSPEX.

CREAM

JUNE 29TH

JON PLEASD WIMMIN, JUDGE JULES, LTJ BUKEM
PRESENTS 'LOGICAL PROGRESSION' WITH LTJ BUKEM,
PESHAY, TAYLA, DJ LEE, MIKE BOLTON, CONRAD AND
SPECIAL GUEST GILLES PETERSON. **OLP**

JULY 6TH

ALLISTER WHITEHEAD, JUDGE JULES,
ANDREW WEATHERALL, BUCKLEY
COURTYARD - NINJA TUNES PRESENTS -
COLDCUT, DJ FOOD, OLLIE

JULY 13TH

PAUL OAKENFOLD, JEREMY HEALY, BOY GEORGE,
JUDGE JULES, SCREAM TEAM (PRIMAL SCREAM)

JULY 20TH MIXMAG PARTY

CARL COX, DAVE SEAMAN, JUSTIN ROBERTSON,
TALL PAUL NEWMAN

JULY 27TH

JON PLEASD WIMMIN, ALLISTER WHITEHEAD,
MARK MOORE, CLIVE HENRY
LTJ BUKEM PRESENTS LOGICAL PROGRESSION WITH-
LTJ BUKEM, PESHAY, TAYLA, MIKE BOLTON, CONRAD.
OLP

CREAM RESIDENTS: PAUL BLEASDALE,
JAMES BARTON, ANDY CARROLL AND LES RYDER.
FORTNIGHTLY RESIDENT: ALLISTER WHITEHEAD.
REGULAR APPEARANCES BY MATTHEW ROBERTS
AND PHIL COOPER.

9PM-4AM. £8 MEMBERS + NUS. £11 NON MEMBERS.
SAT AT NATION, WOLSTENHOLME SQUARE, LIVERPOOL.

FULL ON



FRIDAY JULY 26TH

'HARDTIMES IV'
MAIN ROOM: JEREMY HEALY, GRAEME PARK,
MILES HOLLOWAY, ELLIOT EASTWICK, JASON BOARDMAN
ANNEXE ROOM: CARL COX, ARMAND VAN HELDEN,
PAUL BLEASDALE
COURTYARD - PRESENTS A 'PLEASED' PARTY WITH
JON PLEASD WIMMIN, DARREN PLEASD WIMMIN,
PAUL WOODS, LINDY LAYTON, PETER & TIM
RESIDENTS: CARL COX, JEREMY HEALY, PAUL BLEASDALE,
JAMES BARTON, ANDY CARROLL, AND LES RYDER.
10PM-6AM. £14/12 NUS. FRIDAYS (MONTHLY)
AT NATION, WOSTENHOLME SQUARE, LIVERPOOL.

QUE CLUB BIRMINGHAM

SATURDAY JULY 6TH

SPECIAL GUEST: CARL COX, JUDGE JULES,
ALLISTER WHITEHEAD, MATT BOKER.
10PM-6AM. £18 PLUS BOOKING FEE. SATURDAYS (MONTHLY)
QUE CLUB, CORPORATION STREET, BIRMINGHAM.

ARCHES GLASGOW

SATURDAY JUNE 29TH

SPECIAL GUEST DANNY TENAGLIA, ROCKY AND DEISEL,
PAUL BLEASDALE, GARETH SOMMERVILLE, ZAMMO.

SATURDAY JULY 27TH

BOY GEORGE, ARMAND VAN HELDEN, NICK WARREN,
NORMAN JAY, MICHAEL KILKIE, GARETH SOMMERVILLE.

10PM-4AM. £12 PLUS BOOKING FEE. SATURDAYS
(MONTHLY) THE ARCHES, 30 MIDLAND STREET, GLASGOW.
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CREAM CLOTHING

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CREAM EUROPE

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BCM MAJORCA. GRAEME PARK, ANDY CARROLL.

TUESDAY JULY 2ND

BCM MAJORCA. DANNY TENAGLIA, ANDY CARROLL.

WEDNESDAY AUGUST 28TH

BCM MAJORCA. JUDGE JULES, PHIL COOPER.

CREAM EURO 96

FRIDAY JUNE 14TH '1ST LEG' NATION LIVERPOOL

SATURDAY JUNE 15TH '2ND LEG' MANCHESTER ACADEMY

SATURDAY JUNE 22ND 'QUARTER FINAL' AT NATION.

FRIDAY JUNE 28TH 'A EURO 96 FINAL CARNIVAL

INFORMATION

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MUZIK



CLUB OF THE YEAR 96



FULL ON AND QUE CLUB OUTLETS.

CREDIT CARD HOTLINE
LIVERPOOL - CREAM SHOP
LIVERPOOL - 3 BEAT RECORDS
LIVERPOOL - UNITY
LIVERPOOL - SEEDS RECORD
BLACKBURN - MINISTRY OF VINYL
BIRMINGHAM - DEPT
BIRMINGHAM - GLOBAL GROOVES

0151 738 9979
0151 738 9979
0151 789 3355
0151 787 2008
0151 650 4955
0124 693 251
0121 643 6345
0121 622 3871

BLACKBURN - V2 MENSWARE
BLACKPOOL - MELODY HOUSE
BOLTON - BEAT STREET
BRADFORD - GLOBAL BEAT
BRISTOL - JASPER
CARDIFF - CATAPULT 100% VINYL
CARLISLE - PUNK PARTNER
CHESTER - GLOBAL GROOVES

01234 680354
01293 345755
01204 382558
01274 770865
0117 544682
01222 226956
01223 28740
01244 343781

DERBY - SCENARIO
EDINBURGH - 23RD PRECINCT
GLASGOW - 23RD PRECINCT
Huddersfield - FULCROM
HULL - SUBLEVEL
LEEDS - CAVENDISH TRAVEL
LEIPS - JIMBO RECORDS
LEICESTER - PILDT

01332 292281
0131 226 2134
0141 332 4806
01464 427584
01462 217020
01332 442989
01332 605570
01162 625535

LONDON - FLYING RECORDS
EXETER - URBAN COLL
MANCHESTER - DEESE
MANCHESTER - UNDERGROUND
MANCHESTER - EASTERN BLACK
NEWCASTLE - TRAX
NOTTINGHAM - ARCADE
PRESTON - ACTION RECORDS

0171 833 4467
01392 436085
0161 839 9771
0161 839 4943
0161 235 4359
0191 222 1925
01153 474932
01772 258069

PLYMOUTH - URBAN COLL
ROYAL - THIRD PLANET
STAFFORD - FUNKY WORLD
STONE - GLOBAL GROOVE
WARRINGTON - HOT WAX
WIGAN - V2 MENSWARE
WOLVERHAMPTON - RUBY RED
WREXHAM - PHASE ONE

01752 258390
01745 344579
01783 228213
01782 267585
01829 658235
01842 826982
01852 771186
01978 264940

ARCHES OUTLETS.

CREDIT CARD HOTLINE
GLASGOW - ARCHES BOX OFFICE
GLASGOW - 23RD PRECINCT
GLASGOW - DNA RECORDS
JEROME - CRASH RECORDS
EDINBURGH - 23RD PRECINCT

0151 738 9979
0141 221 9758
0141 334 4806
0141 334 9129
01236 680 907
0131 225 2134

FALKIRK - SLEEVES
HAMILTON - IMPULSE
KIRKCALDY - SLEEVES
MOTHERWELL - IMPULSE
STIRLING - STONE

0151 738 9979
0141 221 9758
0141 334 4806
0141 334 9129
01236 680 907
0131 225 2134

01324 625 275
01698 282 101
01592 283 247
01698 287 437
01784 462 548

Dave Beer (left) and Wobble's Phil Gifford at the Circo Bar, Birmingham, for the SAS Awards post-party breakfast bash

MUZIK

Cover picture: **Vincent McDonald**
This picture: **Jamie B**

we hope the party lasts

Charles Dow can claim to be the founding father suggests another story. The dividend paid, for example, is lower even than in 1929, let alone

appearance of a persistent rise sucks in new investors. The old greed and fear mechanism prevails. The sharper the rise, the

in their absence, the more the later the party will be. Key questions of value will be asked and answered

LICK AS A PARROT

Ouch! Ow-e-e-e-e-!!! Look, will you cut out that banging noise for just one moment and pass the giant skip marked "Paracetamol – Turbo Strength Painkillers"? And please, let's have a "No Gabba" day, too. Pretty please? Because if we have to endure one more disturbance to our already delicate little heads, we might just lose the plot completely, hand in our notices and apply for a group transfer over to "Bird Management And Exotic Aviary Monthly" magazine.

Yup, in case you hadn't already guessed, we're in serious recovery mode. First there was our **Saints & Sinners Awards**. Then, before we'd had time to sniff the hair of the dog, there we were in party hats and dancing shoes at our **First Birthday Party** at UK Midlands the following night. Read all about it inside and recoil in horror at man's ability to abuse his health.

Back to the grind, this issue comes chock-full of your usual trade of unexpected groovy treats. Our choice of cover star might come as a surprise to some of you, but there's no denying the enormous impact **Robert Miles'** "Children" has had on DJs right across the spectrum. And let's face it, he was never going to make the cover of "GQ" or "Vogue Pour Hommes", was he?

Going underground, we've managed to track down electronic legend and guru **Manuel Göttsching** for his first interview in many, many years. Rap features heavily, as heavyweights **Ice T** and **De La Soul** return, alongside pump-action dancefloor producers **Adam F**, **Hardfloor** and **Black Science Orchestra**. Plus, if you're heading abroad this summer, make sure you consult our **Summer Clubbing Guide** before calling your travel agent.

As for us, well, while you're burying your heads in this issue, we will be burying ours back under the duvet as the Muzik nurse administers hourly intravenous shots of raw egg.

Normal service will be restored next month.

Whatever the hell "normal service" might be...

MUZIK voted Music Magazine Of The Year (ITC Awards)



in the mix

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40 ROBERT MILES

As if you didn't know, he is the Italian dream house maestro, the man responsible for 'Children', the biggest selling dance single by, erm, miles

47 SAS AWARDS

Our first annual awards ceremony. The results, the gossip, the pictures. And one huge bill

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Big Beavis Et Butthead fans making big butt moving sounds. As per usual

80 ADAM F

This drum 'n' bass upstart is the son of someone dead famous. If only we could tell you who it is

98 MANUEL GOTTSCHING

A total legend. The man responsible for 'E2-E4' and, consequently, the man responsible for a veritable sackful of today's dance cuts, gives his first interview for many a moon

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From his house high up on the hill in LA, the wise man of West Coast rap tells it how it is. Sort of

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Thinking about havin' it in foreign parts? Here is your complete guide to the wheres and whens of what's hot. Don't forget to pack the Asprin

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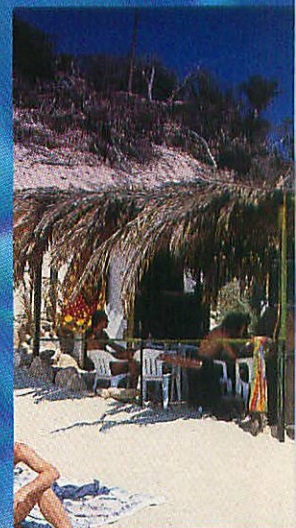
Reaching deep inside the chuckle bucket for fun, fun, fun

200 MOUTH OFF

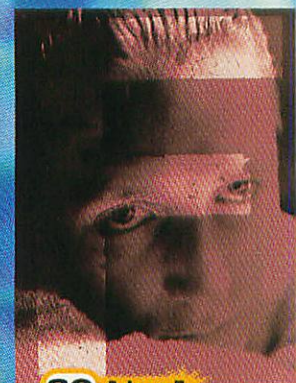
Eat football, sleep football, drink Coca Cola, and write and tell us about it. Go on...

202 HANG THE DJ

Don't mess



58 Black Science Orchestra



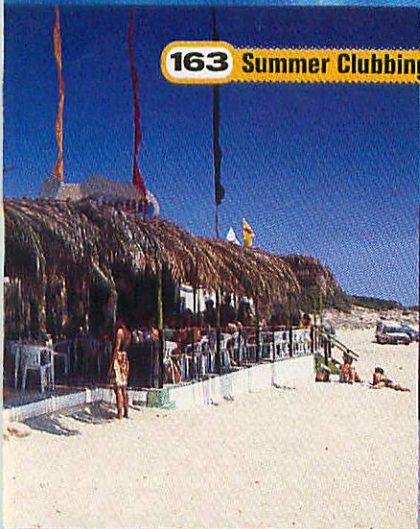
80 Adam F



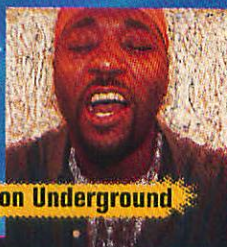
82 Floor Fillers

Next issue on sale Wednesday July 10

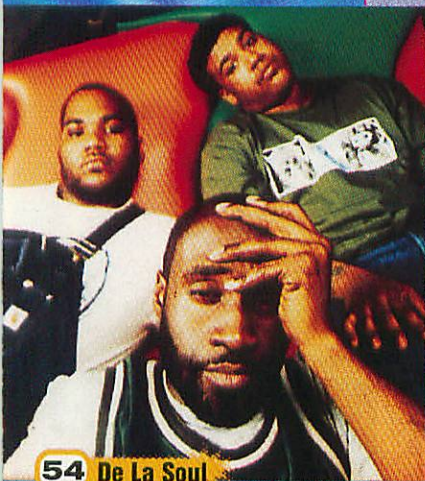
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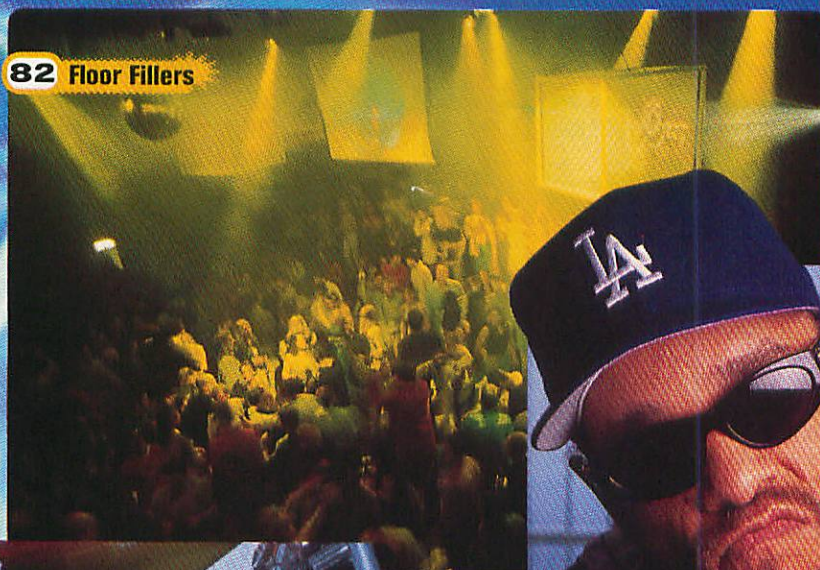


47 SAS Awards

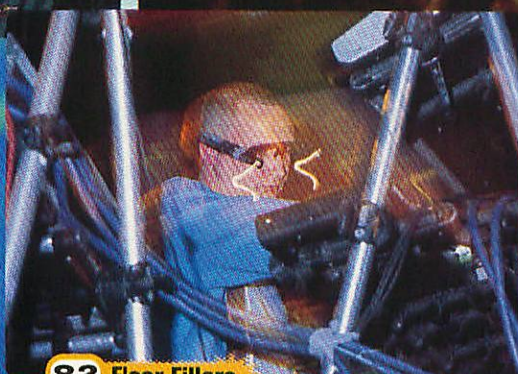


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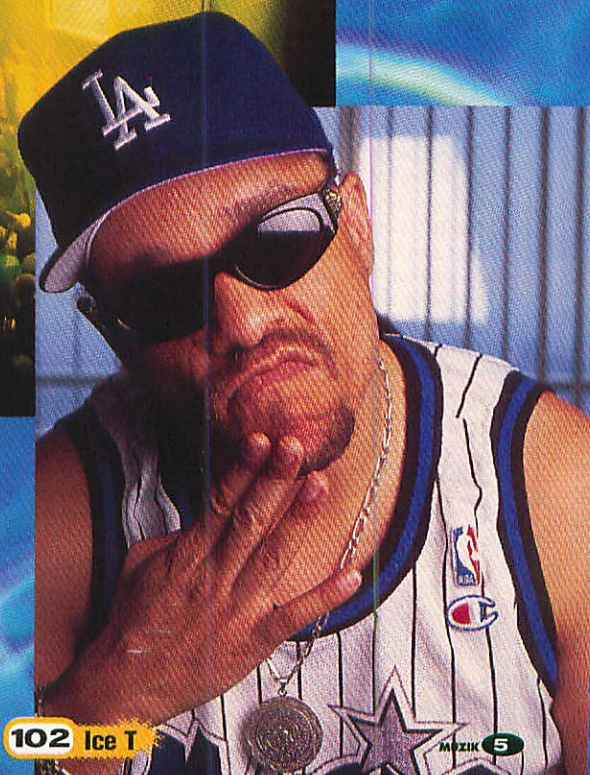
82 Floor Fillers



76 Hardfloor



82 Floor Fillers



102 Ice T

NEWS

The latest stories from around the world



MAY THE FORCE BE WITH YOU

What actually happened in Oxford on May 4, 1996?

THE picturesque hamlet of Charlton On Otmoor became the most heavily-policed location in Britain on May 4, as Thames Valley Police cordoned off the proposed site of Tribal Gathering. With all local police leave cancelled, the entire area was swamped with armoured police vans, patrol cars and motorbikes. Thames Valley Police said in a press release that they fully supported Cherwell District Council's objections to the event and would be turning away any visitors.

"The council's objections were based on our experience of last year's event," commented Superintendent Matt Holmes, who lead the operation. "This site is just not suitable for the anticipated volume of traffic from 30,000 ticket holders."

The heavy police presence in the Oxfordshire countryside contrasted starkly with the absence of potential party-goers. A group of officers near the site maintained that "as of 6pm Saturday, absolutely no clubbers have been past". Packed police cars, some of them hidden behind trees, had to contend with no greater threat than a few ramblers. The entrance to Lower Woods Farm, the proposed Tribal Gathering site itself, was permanently blocked by several police vans and farm workers had their cars searched before being allowed to proceed. Other vehicles were unceremoniously moved on.

Locals drinking in The Red Lion, one of Charlton On Otmoor's biggest pubs, seemed perplexed by the police activity.

"As far as I can see, they haven't had anything at all to deal with," one villager commented as yet another police van crawled past. A second local resident joked, "It's the police themselves who are having a rave. Puff, puff, d'you know what I mean?"

The following day, Thames Valley Police issued a final press update which stated: "The police operation to divert ticket holders and others away from the site of the proposed gathering was successful and only a handful of people turned up".

For the Oxfordshire villagers, Tribal Gathering, with its unfortunate slogan of "May the Fourth be with you", was more a case of "May the Force be with you".



TRIBAL GATHERING UPDATE

TRIBAL GATHERING are continuing with the fight to win a license for their rescheduled date of June 29, but they are not pursuing it through the Crown Court as previously reported.

The planned appeal to Crown Court has been rejected due to legal technicalities. But despite the apparent setback, festival director Melvin Benn of The Mean Fiddler remains optimistic.

"In certain respects, it would appear to mean trouble, but it doesn't," he stated. "We've effectively gone full circle and put in a new application with the council."

Several factors have changed since the last failed application, most notably the political leaning of the local authority, Cherwell District Council. In the wake of the local elections, Labour gained overall control of the previously hung council and the new leader, Tony Humphreys, is more receptive to the event.

"We shouldn't be seen as a killjoys who stop people from enjoying themselves at a music festival," he told a BBC reporter the day before the previously arranged date. Melvin Benn confirmed that both the local authority and the police do now appear to be far more co-operative.

"I have a meeting set up with the council and Thames Valley Police," he revealed.

"I've succeeded in doing what proved to be impossible during the first application, which is to get all of the parties involved to sit down together so that we can solve any problems."

A spokesperson for Thames Valley Police, however, maintained that their attitude had not changed since Tribal Gathering's first application, though the huge costs of their operation to police an empty field on the original date (estimated at over £150,000) may soften their hard line.

THE line-up for the rescheduled date of June 29 remains largely intact. A Tribal Gathering spokesman said the industry support they've received was "brilliant".

As Muzik went to press, the list of acts not playing ("All for good reasons," say Tribal Gathering) is as follows: Armand Van Helden, Laurent Garnier, Hardfloor (no Oliver Bondzio set either) Underworld (also no Darren Emerson set), DJ Sneak, Dag and Richie Hawtin. But with around 60 top DJs and live acts still set to play, including Goldie, Black Grape, CJ Bolland, Leftfield, The Chemical Brothers and Daft Punk, the bill for the new date remains extremely impressive.

★ **Tribal Gathering 1995 was voted as Event Of The Year in our SAS Awards.** See page 47 for the full results

GOTTSCHING REMIXED BY BASIC CHANNEL... AGAIN

MANUEL GOTTSCHING, creator of the proto-techno masterpiece "E2 E4", has had another of his early tracks remodelled by Basic Channel's Maurizio. Maurizio's first Götsching remix was "Domina", which he made over two years ago and was based on Die Dominas' "I Bin A Domina", a cut inspired by Kraftwerk's Ralf Hutter and Karl Bartos.

The latest Götsching track to be given Maurizio's wonder-touch is "Sunrain", taken from Ash Ra Tempel's 1976 album, "New Age Of Earth". Sounding like a cross between Basic Channel's "Q1.1" and Sueño Latino's "Sueño Latino" (which used a sample of "E2 E4"), it will undoubtedly be massive if it ever sees the light of day.

"I don't know much about it," said Götsching, from his home studio in Berlin. "Maurizio just sent me a cassette of the remix about three years ago. I really like it and would love to see it released, but it's up to him to put it out."

Manuel Götsching is used to dance producers sampling his work. Most of them have done so legally, simply paying him a set fee for whatever sample they have used. Carl Craig did this with Paperclip People's "Remake Uno", while Sueño Latino went one step further, giving him a writing credit on the original "Sueño Latino" and even flying him to Italy to play electric guitar on their "Winter Remix". At least two producers have, however, dodged the system. Junior Vasquez sampled "E2 E4" for his 1989 Ellis D release, "It's Paradise", (ironically for Arthur Baker's Criminal Records), while Danny Tenaglia used a very similar musical hook to "E2 E4" on his classic Code 718 release, "Equinox", a track which is due for re-release shortly.

★ See page 98 for an exclusive interview with Manuel Götsching

UK CLUB LICENSING LAWS GET TOUGH

THE HOME OFFICE have released a draft circular regarding health and safety issues for nightclubs and clubbers, which could alter the whole landscape of clubbing.

The circular states: "The Government believes that the onus must be placed squarely on the holder of the licence to provide a range of suitable health and safety measures, irrespective of whether drugs are being taken".

The health and safety measures proposed in the circular include, "admission curfews and mandatory silent periods at all-night events, long events and during hot weather".

On a far more positive note, the paper also calls for "unrestricted access to cold drinking water without any charge, full working air conditioning, rest areas which are cooler, quieter and preferably separate from the main dance arenas, and information on the dangers posed by taking drugs".

Other points raised by the circular include a wide variety of new rules and conditions concerning staff training, door policies and liaisoning between club organisers and the police. The document was sent to police organisations, drug agencies, the Licensed Victuallers Association, and also to the Ministry Of Sound nightclub.

If the draft circular is accepted, the BEDA (British Entertainment and Discotheque Association) claim that it will be laid down "as a blanket condition on all public entertainment licences".

VASQUEZ TO PLAY WEMBLEY?

JUNIOR VASQUEZ is rumoured to be ready to DJ outside of New York City. Unconfirmed reports suggest he will be playing four select dates around the world to support a planned live CD. London's Wembley Arena has been suggested as a possible venue.

Junior Vasquez' manager, Jane Brinton, would only say: "It's fair to say we're thinking about this". As far as the live CD goes, she added: "We've got to work out how we are going to get a 12-hour Junior set onto two CDs. But we've already recorded some of it".

Vasquez is also starting his own imprint, Pagoda. The first release, which is already out, is a reissue of Pete Lazonby's "Wavespeech", retitled as "Guitar Song". Later releases will include Lazonby's "Sacred Cycles" and Gladezz' "Everybody Needs Somebody" singles, and Lazonby's "Your Humble Servant" album.



Pictures: Rase-A-Head and Pav Models

WORLD DANCE host another mega-party at Kent's Lydd Airport on Saturday June 22. DJs include Mickey Finn, Grooverider, Fabio, Hype, Rap and Slipmatt, with Pete Wardman, Luv Dup, Sister Bliss and Alex P in the house room. For info call 0171-613-4768... **TINRIB**, the UK trance label, are rumoured to be hooking up a label deal with Sony for outside the UK... **SECRET KNOWLEDGE** have remixed a classic Can track and drafted in the Slam boys to complete a remix of their next single... **M PEOPLE** and Simply Red play at Old Trafford in Manchester on Saturday June 29. Tickets are priced £25 and are available by calling 0891-615-477... **ADVENT** are to be remixed by Joey Beltram, Carl Cox, DJ Hell, Surgeon, and possibly, Jeff Mills... **808 STATE** play a free gig at Manchester's Castlefield Amphitheatre on June 21. The venue has a 30,000 capacity and will be broadcast live on Kiss 102. The gig marks the introduction of new 808 State vocalists, Ragga and Louise Rhodes from Lamb... **INNER CITY**'s next single, "Do Me Right", has been remixed by Ron Trent & Chez Damier, Stacey Pullen and Serial Diva... **REACT** are looking to sign drum 'n' bass acts following the success of their "Artcore" series... **FULL CIRCLE** returns on Sunday June 30 and continues monthly on July 28 (with Derrick Carter) and August 25. For information call 01753-685-158... **FLUKE** are behind the much-charted Björk white label which has been around for the past two months. It is a remix of a Björk track... **ROGER SANCHEZ** has completed a remix of Joe Roberts for Bush... **FRANKIE FONCETT** and **KARNAK** (aka Jaydee) both have new tracks due for release on Tribal UK... **JOEY BELTRAM**'s legendary "Energy Flash" has been licensed to Avex UK... **CHARLES WEBSTER** from Love From San Francisco is to record a track for Music Man... **COLIN DALE**, Russ Gabriel and Syzygy have all remixed Mind Control's classic "Life For Ever" track. All versions will be released on No Bones Records, the Surrey-based label currently kicking up a storm on the underground... **DOC MARTIN** has a mix CD due for release on Moonshine... **DE'LACY**'s next single for deConstruction has been remixed by Deep Dish and Hani... **ALCATRAZ** will remix Krupa, the sought-after white label from Apollo 440... **WOMAD** have announced the Whirl-y-gig line-up for their July festival. On Friday July 19, you get Transglobal Underground, Zion Train,

TRIBE CALLED QUEST NEW ALBUM

A TRIBE CALLED QUEST have announced the details of their fourth album. Entitled "Beats, Rhymes And Life", the album will be released by Jive at the end of July and is the long-awaited follow up to 1993's "Midnight Marauders".

The release not only dispels rumours that the group have split, but sees A Tribe Called Quest once again become part of a reinvigorated Native Tongues, the loose collective which also includes De La Soul and The Jungle Brothers. The new De La album is already out and The Jungle Brothers' next release is due in the autumn.

The first single to be taken from "Beats, Rhymes And Life" is "Once Again", which features Tammy Lucas and is available this month. The second, "Stressed Out", features Faith Evans. The main guest rapper on the album is Q-Tip's cousin, Consequence.

Talkin' Loud boss Gilles Peterson is one of the few people to have heard the album. His reaction was overwhelmingly positive.

"To me, this is their best album yet," he said. "Imagine their first three with a little bit added on top."

In addition, A Tribe Called Quest are currently remixing and putting rhymes to D'Angelo's next single, "Me And Those Dreaming Eyes Of Mine". The group have also contributed a cut to the soundtrack of Ice Cube's new film, "Dangerous Ground".

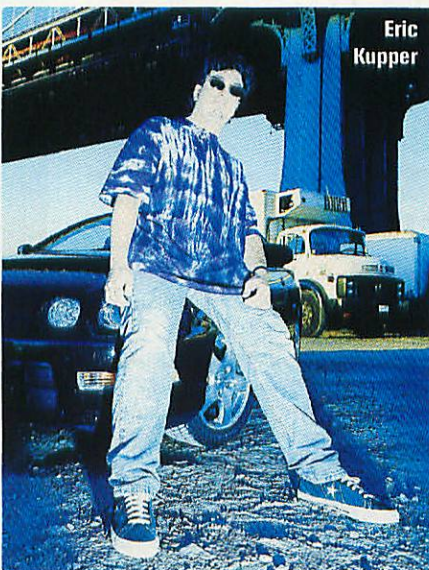
ERIC KUPPER TO START LABEL

ERIC KUPPER, whose K-Scope's "From The Deep" was one of Muzik's top albums of 1995, is to start up his own label. Called Hysteria, the imprint will be split into two parts. Hysteria will be aimed at more vocal dance music, while Hysteria Underground will concentrate on trax-style music. The first single on the new label looks likely to be "Never" from Danny Campbell, whose previous recording credits include a single with Sasha. There are also plans to release some r&b tracks.

As for his own projects, Kupper stated: "I've been working with an unsigned trip hop act, Siren, and a group called Soup."

Finally, Kupper recently became a father, with the birth of a son, Luca Jaquim Bavido Kupper.

★ Darren Stokes of Tin Tin Out has also just become a father. His daughter, as yet unnamed, was born on May 15.



Eric Kupper

DRUG-RELATED DEATH TOLL RISES

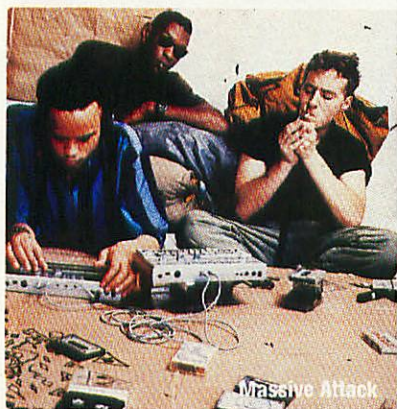
CLAIRE PIERCE, the 20-year-old daughter of a Nottinghamshire police superintendent, is the latest victim of a drug-related death. She died after mixing vodka with 20 painkillers and one and a half Ecstasy tablets.

Claire was found dead on a sofa at a house party, after apparently falling asleep some hours before. She had earlier attended Progress in Derby, then carried on to the private party.

Russell Davison from Progress commented: "I was horrified to learn that Claire had died after taking 20 Distalgic tablets. I had no idea that some young people were using substances like Distalgic to get a hit. It also seems a gross quantity of any substance to take."

Progress, who have worked with the National Drugs Helpline on putting across sensible drug advice to users, have not been implicated in the tragedy, as alcohol and painkillers are clearly available anywhere.

Russell added: "We do everything we can to deter drug misuse and drug dealing at Progress. But what can anyone do to stop young people from taking drugs?"



FAITHLESS SINGER TO WORK WITH MASSIVE ATTACK?

DIDO, one of the vocalists from Rollo and Sister Bliss' group, Faithless, might end up working with Massive Attack. Dido, who is Rollo's sister, recorded a set of demos with her brother on production duties after completing work on Faithless' debut album, "Reverence". By a series of coincidences, the demos found their way to Massive Attack's 3D, who liked what he heard so much that he's written lyrics for Dido to consider singing on the next Massive project.



In addition to this, Dido has recently visited Florida to record tracks with trance master Richard Dekard.

★ The new Faithless single will be "If Loving You Is Easy", which features remixes from the group themselves.

★ Coming soon on Rollo's Cheeky label is Pauline Taylor's "Constantly Waiting", with mixes by Sister Bliss & Rollo. Rollo & Bliss have also remixed Björk's "I Miss You".

THE ECLIPSE TO REOPEN

THE ECLIPSE, Coventry's legendary rave venue and Britain's first all-night dance club, is to reopen. But it will no longer be known as The Eclipse.

The original club, which has recently been the subject of much interest as a result of "Dance 'Til Dawn", an album compiled by some of The Eclipse's old favourites, has been picked up by the Coventry University Students Union.

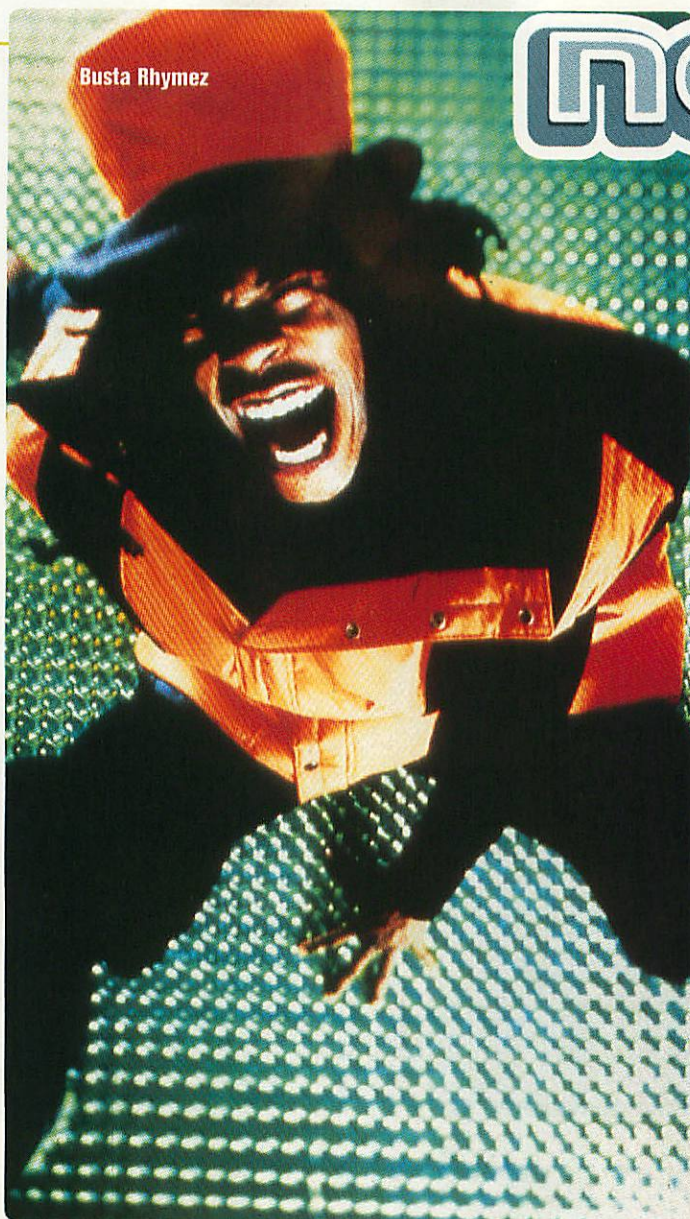
A spokesperson for the Union said the venue will hopefully be opening sometime in October, but it wasn't yet clear whether entry would be limited to students.

"It all depends on the license we get. We're going to be putting around £2.5 million into the project. I know that it might sound corny, but this will be the very first student superclub."

The venue itself, which has changed its name to The Edge, has not opened its doors for nearly two years.

Any DJs or acts interested in playing at the venue should contact Sam Tate on 01203-221-167.

Busta Rhyme



BUSTA RHYMEZ FANS RIOT

BUSTA RHYMEZ' proposed live show at The Forum in London exploded into violence after he failed to perform. Rumours had been circulating all day that the gig would be cancelled because of work permit problems.

By that evening, the Mean Fiddler organisation were reassuring callers to their box office that it was still going ahead. Despite this, an announcement was made at 1.55am stating that the Top 10 rap star wouldn't be appearing.

"There was a sudden rush towards the back of the venue and then things started going off," said an eyewitness. "A girl in the middle of the ruck, right next to the cloakrooms, was screaming that she couldn't breathe and people were pushing in on her. The decks were stolen from the stage and I think the PA was being kicked in. It kept booming and every time that happened, people panicked and acted like a gun had gone off. There probably weren't more than 50 people directly involved, but it was chaos."

At the time of going to press, the Mean Fiddler was still calculating how much damage had been done to The Forum and they refused to comment on their future attitude to hosting hip hop jams. Rumours suggest that the costs could total as much as £150,000. As owners of the Clapham Grand and Subterania, any blanket ban by the Mean Fiddler group on hip hop could have a serious effect on live rap music in the UK.

The reason for Busta Rhyme's failure to appear is still shrouded in mystery. Although there had been problems with his work permit, it is believed that permission to perform had been granted to the venue and to the rapper's management prior to the show.

★ Full refunds can be obtained by returning tickets to the point of purchase.

NEWS

snapshots

Children Of Dub, Telepathy and Dr Didg. On Saturday July 20, it's Banco De Gaia, System 7, Baka Beyond, Mydrasis, Joi, Moodswings and Azukx. On Sunday July 21, it's Dreadzone, Kangaroo Moon, Tribal Drift, Earth Tribe, Loop Guru, Astralasia, Another Green World and Free Agents. . . **SUBLIMINAL CUTS** "Le Voie Le Soleil", a Patrick Prins classic, is to be re-released with remixes by Way Out West, Fade and Itchy & Scratchy. Also on XL, remixes of Empirion's "Narcotic Influence" by Meat Beat Manifesto, Kris Needs and Dave Clarke are out soon. . . Leeds' heavy-duty dub trip hoppers, **KITACHI**, release a new single, "Heavyweight", in July, followed by an album in September. . . **SOURCE EXPERIENCE** return shortly with "Zyklus" on R&S. . . Following the success of their Squarepusher singles, **SPYMANIA** release Wafra's "College Street Zoo" shortly. . . Fred Jorio has remixed **DANNY TENAGLIA**'s new single, "Oh No", for Tribal UK. . . **ALTER EGO** have a double remix 12-inch of sounds (not tracks!) from their "Decoding The Hacker Myth" album. Remixes come from Luke Slater, Wishmountain and 2 Lone Swordsman among others. . . **HARTHOUSE** celebrate their 100th release in July with eight club tracks from Hardfloor, Braincell, Patrick Lindsay, Jiri Ceiver, Sven Vath, Pulse, Bill & Ben and Alter Ego. . . **ROCKERS HI-FI**, Birmingham's top-drawer bass bin dub merchants, release "Music Is Immortal" soon. It's a compilation of rare and exclusive productions and remixes. . . Anyone wanting to watch the **PHOENIX FESTIVAL** live on the internet should go to Vladivar vodka's Good Clean Fun site at <http://www.goodcleanfun.freud.co.uk>. The festival runs from Thursday July 18 to Sunday July 21. Acts include The Prodigy, Goldie, Björk, Massive Attack and The Chemical Brothers. . . All Good Vinyl follow their recent DJ Pulse single with newbies from **SKINDIVERS FEATURING AQUASKY**, Pim and Kid Loops. . . Chicago house man, **WYNDELL LONG**, releases his second single for Peacefrog, "She Heard Me Cry", on June 24. . . Jungle producer **SHOGUN** and Belgium's Frank De Wolf are remixing the next Ken Ishii single, "Stretch". . . **KELLI HAND** has remixed the next Dan Curtin single, "I'll Take You There", for Sublime. . . **MUZIQUE TROPIQUE**'s Kevin Mackay has made a record for Deep Dish's Yoshitoshi imprint. It includes a remix of 4AM's "The Theme". . .

WALL OF SOUND will now go through major label, Epic. The first fruits of the alliance will be the new **AGENT PROVACATEUR** single, "Sabotage", with remixes from Krust and Mekon. ... **ALCATRAZ** are doing a "DC In The Mix" LP for Subversive featuring new and unreleased material. Also on Subversive, Angel Moraes' "I Like It" has been remixed by Farley & Heller. ... **GALLIANO** have finished their new album, "Fore", for Talkin' Loud. A new single "Ease Your Mind" is out now. ... **LIPPY LOU**, Boy George's protege, has a new single, "The Liberation EP", out now on Popular. ... **MLO's** Jon Tye has a double-pack out on the experimental Leaf label. "Freedom Of Noise" by Twisted Science has "nine sonic adventures from 0-250 bpm". ... **FRANKIE FONCETT** plays Benny at Maidstone's Atomic club on Friday June 21 followed by a Hard Times party the week after with Miles Hollway and Elliot Eastwick. Call 01273-605-056 for details. ... **JUSTIN ROBERTSON's** "Journeys By DJ" is out now, with tracks including Slam's "Positive Education", Dajae's "Day By Day", Rhythm Is Rhythm's "The Dance", Green Velvet's "Flash", Ken Ishii's "Extra" and Ballistic Brothers' "I'll Fly Away". ... **THE MINISTRY OF SALMONE** take over the Space Bar at London's Ministry Of Sound on July 13 with Frank Töpe, Felix B and Ratcliffe, Massimo and Will Da Beest. ... Germany's **COMPOST** are releasing a compilation of Seventies trip hop featuring people like Placebo, Alberto Baldan Bembo, Michael Bundt and Jan Jankeje. Sounds like a bunch of footie internationals to us! ... **POSITIVE SOUND SYSTEM** will be leading the Brighton Dance Parade. ... Essex has a new mega-club. **PLAYGROUND** caters for 1,000 clubbers. Saturday night's Glow looks the one to head for. Info on 01702-615-487. ... Next single on Pi is **THE PAINKILLERS'** "Lost In Space". ... **DJ HELL** is touring this month. Catch him at Leeds The Orbit (June 15), Brighton The Box (20), London The End (21) and Wembley Stadium Finale (30). ... **NICOLE's** "Running Away" has been licensed from Aureus to Ore. Remixes come from Todd Edwards, Glenn Underground and Lisa Marie Experience. ... Bit of confusion over the new **TOM WILSON** track. Apparently "Leaving You Wanting More" is not by Technocat Featuring Tom Wilson, but Komplex Featuring Tom Wilson. Glad we got that one sorted out. ... **ALEX P** has recorded "Airtight" for Pure Energy with a remix by Era.



BUKEM QUILTS SPEED

LTJ BUKEM is leaving Speed. Alongside Fabio, he has been resident DJ at the club since it opened at the start of 1995. Based at the Mars Bar, Speed was one of the very first regular jungle nights in London's West End. Announcing his decision, Bukem said that he was leaving "in order to concentrate on Good Looking and Looking Good Records, and a Logical Progression project". Logical Progression are now monthly

residents at London's Ministry Of Sound on the final Thursday of every month, and at Liverpool's Cream on the last Saturday. At the time of going to press, it was unclear how LTJ Bukem's departure would affect Speed.

★ **Good Looking are to release a live "Logical Progression" album after recording mix sets from their residency at the Ministry Of Sound.**

MRC ON INTERNET AIRWAVES

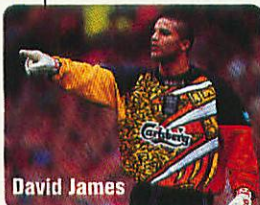
MRC, the Shamen rapper and leading techno DJ, is to set up Britain's first ever Internet radio station. He plans to broadcast a monthly show every Sunday from 6pm until midnight via the Demon website. DJs and acts will perform live, and the show, although broadcast in real time, will also be available for access at any time over the following month. If all goes to plan, the opening programme will be on June 9. The website address was not yet available at the time of going to press.

FOOTBALLERS GET IN ON THE MIX

DAVID JAMES and **DANIEL DICHIO**, two of Britain's top football stars, are set to release their own mix CDs. Although they are better known for playing for Liverpool and QPR respectively, their bedroom deck skills were sufficient to convince Avex to sign the players up for a DJ compilation. Provisionally entitled "Pitch Control", the suggestions are that James spins trancey techno, while Dichio prefers deep, New York-style garage.

Dichio has already opened up a club for footballers, The Spot in London, while James is reported to be something of a "three-deck wizard".

★ A new Avex subsidiary called Skyway have signed up Muzik favourite Charles Webster's Symmetrics project. An album should be out in September.



David James



Daniel Dichio

HARD TIMES OPENING DATE

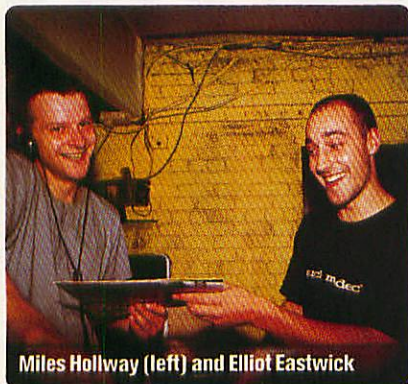
HARD TIMES, the legendary Leeds club, have announced details of their new night. The club, which has pioneered deep garage and house in the north thanks to the work of resident jocks Miles Hollway and Elliot Eastwick, will be based at Nato in Leeds.

The venue, which is situated underneath the city's branch of C&A, holds 1,100 clubbers and will open on Saturday, June 29. Guests for the opening night are yet to be finalised, but future plans include DJs like Derrick Carter, Claudio Coccolutto, Ben Wilcox, Nelson Rosado and Princess Julia.

"It will be a garage night in the truest sense of the word," said Eastwick. "It will be something like Larry Levan at The Paradise Garage, with lots of different styles as opposed to just vocal tunes the whole night."

For further information on the club, telephone 01924-488-220 or 0468-525-211.

★ Hollway and Eastwick have confirmed that the first of Hard Times' "Seasons" albums is now almost ready. "Spring" will be released at the end of June. The next single on their own Paper Recordings is Origami's "Waste Paper".



Miles Hollway (left) and Elliot Eastwick

BEDROOM BEDLAM LATEST UPDATE

BEDROOM BEDLAM, the column in Muzik dedicated to discovering new talent among the nation's bedroom DJs, is continuing to prove a success.

Two past winners, Alison Marks and Maestro, have now secured programmes on Bedford's Frequency FM. Alison also recently played at London's Plastic People and Belfast's Phuture Groove, as well as gaining a resident slot at Manchester's Boardwalk, while Maestro has played at a Good Looking party in Ipswich and a launch for SUS at London's Rocket. Another winner, Alex Cooke from Sheffield, has just

returned from a date in Toronto via the Penetrate label, as well as enjoying a slot at The Complex.

★ Please send your "Bedroom Bedlam" tapes, complete with a tracklisting and a photograph, to the usual Muzik address.



Alison Marks



E-Z Rollers

MOVING SHADOW IN KISS FM STORM

MOVING SHADOW, the leading drum 'n' bass label run by Goldie's engineer Rob Playford, are at the centre of a major dispute with Kiss FM, London's dance music radio station, over their playlist decisions.

The dispute mirrors Status Quo's battle with Radio One about how radio stations decide what gets playlisted on their daytime schedules.

The problem started when Moving Shadow pressed up a special copy of "Talking Jazz", a track from the new E-Z Rollers album.

"We thought the track could crossover, so we offered it to Kiss as an exclusive," said Simon Colebrooke, A&R director for Moving Shadow. "Simon Sadler, who is the head of music at Kiss FM, said they thought that it was too 'commercial' and we were 'trying too hard' to make a crossover drum 'n' bass track. I left a message for Sadler telling him he was a narrow-minded idiot with a minimal knowledge of the dance scene. When he called me back, he said we would never get another record played on his station."

"I don't think Kiss realise what small independent labels can do," he added. "They are only prepared to play stuff if a major label is shoving it down their throats."

Simon Sadler, however, denied that Moving Shadow have been blacklisted from Kiss FM's daytime playlist.

"What I said was something along the lines of them setting up an extremely bad working relationship with Kiss. People are always going to be disappointed when they haven't been playlisted, but there's a definite place on Kiss for most types of dance music on our specialist shows. In the last few weeks, we've playlisted Alex Reece, Adam F, T Power and Goldie. But we just felt this particular record seemed to be an attempt to make a really commercial jungle track. To us, it didn't seem like the genuine article."

NEWS

snapshots

Anyone wanting to get onto the **MINISTRY OF SOUND**'s mailing list should call Gareth on 0171-378-6528... **RIPE** are releasing a compilation album of commercial and underground soul and jazz tunes called "Cool Tunes"... Liverpool's **PHUTURE FM** are on air again every weekend from Saturday 12am to Monday 7am, until July 7... **KISS FM** are applying for a radio license in the East Midlands... **ART OF TRANCE** are set to release an album on Platipus... **FREAKPOWER** are on tour. They take in Cambridge Junction on June 13, Liverpool Lomax (14), Bristol Trinity (15) and London Hanover Grand (17)... **JON DA SILVA** and **JON MCREADY** have signed to Love.net. The label will also be releasing a summer album with tracks from Rae & Christian, Too Precious, Bobby Langley, Greg Feriton, Da Silva & Mcready, Moonboots and Graham Massey... The launch party for **HEADER**, one of the coolest CD ROMs around, will be at London's Blue Note on Wednesday June 26. The night will feature Carl Craig and 4 Hero plus guests. Call 0171-287-4382 for more details... Listeners to **MFM** in the Wrexham area should tune in to Passion, a new Saturday night show from 6pm to 8pm with DJ Chris Lyons... The next **JONNY L** single, "Two Of Us", will be remixed by Photek... Internet users should check out the **AUTO WEB GROOVE CRUISER**, an on-line 4-track interactive music video which allows web users to listen to an ever-changing multi-channel soundtrack while surfing. The address you need to tap in is:

<http://www.compulink.co.uk/~modified/>

... A new club has opened on Greenham Common, focus of protest for the Seventies and Eighties peace movements. **GUSH** is open every Friday and Saturday. More info on 01635-523-757... **THE BEETLE BASH** have announced a top line-up for this year's festival. Taking place from Friday June 21 to Sunday June 23 at Avon Park Raceway, Stratford-Upon-Avon, live acts include The Shamen, 808 State, Galliano, Dreadzone, Credit To The Nation, Ruby, Honky, Zion Train, The Aloof. DJs include Mark Moore, Paul Oakenfold, Boy George, LTJ Bukem, Mixmaster Morris. Call 0181-646-1232 for info... **FRETLESS AZM** and Universal Being, the swinging Isle Of V... both release albums on Ho... of July... **BUMPY CAPER**... their mailing list. Anyone... their clubs or clothing... PO Box 8706, London



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Metalheadz at The Blue Note, London

NEWS

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METALHEADZ ANNOUNCE NEW CLUB NIGHTS

METALHEADZ, the weekly club run by drum 'n' bass pioneer Goldie, have announced they are to launch two more nights in London following the success of their Sunday Metalheadz Sessions at The Blue Note.

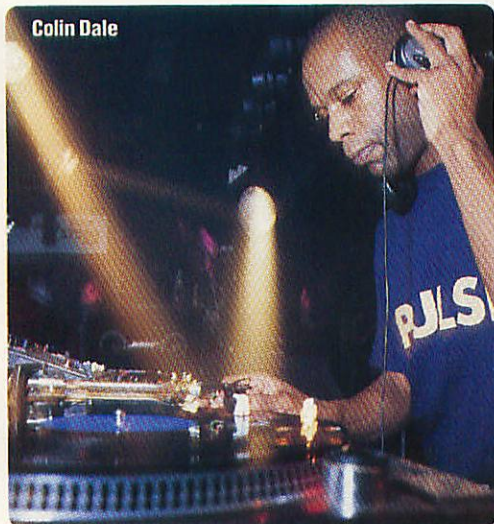
Metalheadz Presents Heaven will run at London's Heaven club on the first Monday of every month. The night will include live PAs from the Metalheadz label's artists.

Also in the pipeline is a weekly Saturday night Metalheadz bash at a central London venue which is yet to be announced. There will also be a Metalheadz UK tour later this summer.

★ Goldie is producing a pilot television programme for Channel 4, which he will present. "Fereala" is aimed at the prime-time Friday night slot and will illustrate "every aspect of British street life", as seen through Goldie's eyes.

This year's GAY PRIDE is on Saturday July 6 on Clapham Common... **THE PRODIGY**'s next single is "Minefields". Released at the end of July, the remix comes from Monkey Mafia. They've also announced details of their Autumn tour. They visit Manchester Apollo on October 4, Wolverhampton Civic Hall (7 and 8), London Brixton Academy (11 and 12), Portsmouth Guild Hall (14), Exeter University (15), Doncaster Dome (16) and Newport Centre (18)... Following our news story last month on Discdrive, the DJ driving agency, **NIGHTTRIPPERS** have let us know they also cater for artists and DJs. Their client list includes Fathers Of Sound, Joe T Vannelli, Alex Nerri, Robert Miles and people with the Renaissance agency. They're currently looking for sponsorship and new clients. Contact them on 0115-953-7777... **EYE Q** follow their series of classic singles with a double-CD compilation in late July. Also coming soon on the German label are remixes from Der Dritte Raum's album "Trommelmaschine", an Earth Nation live album, remixes of Cygnus X's "Hypermetrical" by Kris Needs, Dave The Drummer and The Third Room (as Der Dritte Raume)... **CARL CRAIG** is releasing an album on Kirk De Giorgio's Op-Art label. There will also be a single with mixes from Photek, Stasis and Jedi Knights... deCon are trying to license **BASCO**'s "The Beat Is Over"... The next single on **ROULE** (the French label run by Daft Punk's Thomas Bangalter) is by Thomas' Daft Punk partner Guy-Manuel. Bangalter, meanwhile, has been asked to remix the new X-Press 2 single... **NORMAN COOK**'s Fatboy Slim project have an album, "Better Living Through Chemistry", released on Skint soon... **VOODOO**, Liverpool's top techno night out, have announced they are not moving to Eden. Instead, they are relocating to the revamped Clear. Future guests include Darren Emerson and Darren Price (June 15), Paul Van Dyk and Kris Needs (22), Andy Weatherall and Huggy (29) and Billy Nasty and Carl Cox (July 6). For info call 0151-733-6097... **SONY PLAYSTATIONS** are dropping in price from £299 to £199. Check out the Euro '96 football game which comes complete with commentary by John Motson. Truly superb!... If you want to win a **CHEMICAL BROTHERS** gold disk and over £150 worth of CDs, then access Virgin Records' internet site, The Raft at <http://raft.vmg.co.uk> before July 15...

Colin Dale



COLIN DALE LAUNCHES NEW CLUB NIGHT

COLIN DALE, the Kiss FM techno DJ, has started a new London night devoted to the deeper end of techno. Noire runs every Friday at the Sound Shaft club, with resident DJs Colin, Mark Dale and Marco Analdi, alongside special guests every week.

★ Terry Francis, DJ Of The Month in Muzik's June 1996 issue, is to start up a new techno night at London's Plastic People club. Groove Kitchen will run on Thursday nights with residents Terry and "Evil" Eddie Richards planning on "cooking up da funky house".

BT TO RECORD WITH ECHOBELLY VOCALIST

BT has confirmed he is planning a project with Echobelly vocalist Sonya Madden. Not renowned for their love of epic trance house, indie act Echobelly are perhaps best known for their Top 10 "King Of The Curb" single.

Talking of the collaboration, Brian Transeau said: "There are lots of ideas which haven't yet happened in electronica, and synergising the best of electronic and acoustic music is a very powerful way forward. I have spoken to Sonya, and we've hung out together."

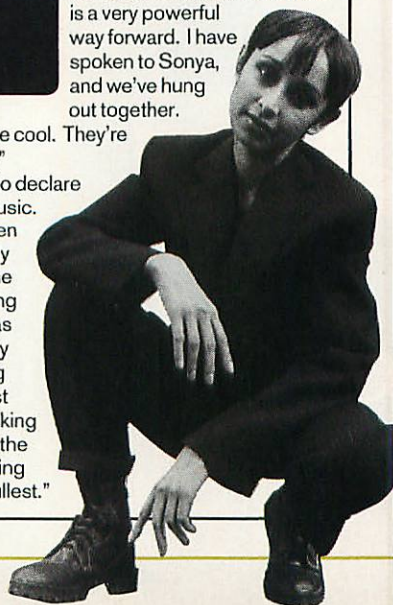
I think Echobelly are cool. They're fucking incredible."

BT then went on to declare his love for indie music.

"I never really listen to dance music. My favourite band at the moment is Smashing Pumpkins. As far as I'm concerned, Billy Corgan [Smashing Pumpkins' guitarist and singer] is a fucking genius. These are the people who are using technology to its fullest."



BT





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Setting the agenda phuture



Wiggle While You Work

After two EPs on Green Grass, **HOUSEY DOINGZ** have cut the apron strings and decided to go it alone with their own Wiggle imprint. Get those hips a-rollin'...

SPENDING an afternoon in the company of **HOUSEY DOINGZ** is an engaging and enlightening experience. Hedonistic and slightly chaotic, too.

Getting off to a flying start, I arrive at the group's recording studio realising I've forgotten my dictaphone. As we retreat to the nearest pub, the ever-enthusiastic Nathan Coles runs off to sort out some means of recording the proceedings, only to return with his girlfriend's son's Fisher Price cassette machine. This delights the rest of the group no end, and the jokes about Housey Doingz' love of cutting-edge technology last for the entire drinking session.

Nathan met his three partners, Terry Francis, Justin Bailey and Larry Webb, in the late Eighties through a mutual love of that great unifying force, house music. But it was not until 1993 that the quartet actually started recording together. Two classic EPs for Bush's Green Grass subsidiary quickly followed but, after growing disillusioned with the idea of effectively working for someone else, they decided to leave Eric Powell and Eric Gooden's label and go it alone.

The result is their own Wiggle imprint. Taking its name from Terry and Nathan's monthly all-nighter, the first Wiggle release is Housey Doingz' "Pick 'N' Mix EP", which is fast attracting a good deal of attention. With four fluid, techno-tinged, minimal workouts to choose from, it's an underground DJ's wet dream. No wonder it's being hammered by the likes of Colin Dale, Mr C and Eddie Richards.

So where do Housey Doingz find the inspiration to make such dead simple yet devastatingly effective music? Over to you, guys...

"We're influenced by everybody, from Marshall Jefferson to Juan Atkins to Sly & Robbie," says Terry, a man widely touted as one of the best new DJs in Britain. "But having said that, it's the core of house music we're ultimately trying to get to."

"It's all about stripping house music down to its very essence," says Larry. "Good grooves and good b-lines, that's what we're into."

"And because we haven't got a major record label breathing down our necks, we can do whatever we like," interjects Justin.

"Yeah, fuck the majors," adds an endearingly belligerent Nathan. "The majority of the industry is run by dickheads, who haven't got a scooby about anything. No taste, no style, no nothing. Our music is about subtlety, which is why we don't drop large amounts of music in one go. We want to be interesting without being too obvious. Simplicity is something we strive for."

"That's it, we are all pulling in a slightly different direction, but at the same time..." "We're all pulling the same way," says Nathan, finishing off Justin's sentence.

"Except I don't use tweezers," grins Terry, giving the Fisher Price cassette a prod and causing the spools to grind to a halt.

Perfect timing, really.

words **Dave Mothersole** picture **Piers Allardyce**

The 'Pick 'N' Mix EP' is out now on Wiggle

Davidson Ospina (left) with That Kid Chris



Carnival Time

From Latino to disco, **DAVIDSON OSPINA's** colourful remixes of acts like **Gusto** and **El Cantor** are top of the boxes of all discerning DJs

DAVIDSON OSPINA is blowing up, as they say in the industry. After years of playing keyboards for Roc & Kato and looking after the Digital Dungeon label, this native New Yorker is now seriously going places. His rugged Latino treatment of El Cantor's "Toma" on Digital Dungeon has been ramming dancefloors across the world for months.

"Man, that 'Toma' record opened so many doors for me," he draws. "It was like an anthem in New York and I've heard it was also pretty big in Britain. That felt good, because it's in a whole different language. But people didn't pay attention to that, they just went for the rhythm and the way it pumps in the clubs. Take Terry Farley and DJ Paulette. Neither of them speaks a word of Spanish, but that record was in their boxes for ages."

Davidson's no-nonsense attitude to production is taking his sound even further. He's just completed remixes of Gusto's "Let's All Chant", the "ooh-a ooh-a" disco groover currently inspiring every up-for-it clubber in the land to scream their head off, plus The Gypsy King's "La Rhumba De Nicolas" and Full Intention's "America". In addition, he has turned out a storming EP entitled "Kings From Queens" for Jus' Trax. Like the bulk of his work, the cuts have a distinctive Latin flavour.

"That Latin style is really big in New York," explains Davidson. "I just incorporate it into whatever I do."

As if all of this wasn't enough, he also has a deep-as-you-like disco four-tracker called "Chronicles" doing the rounds on the Henry Street label. The twisted dose of Seventies loops and Nineties keyboard sounds are ripping up the sets of the more discerning DJs around.

"I was kind of surprised with 'Chronicles'," he admits. "But I'm happy that people now know I can work in more than just the one style. I can get deep, as well as doing the Latin stuff."

Hell, is there anything the man can't do?

"Well, I don't spin," concludes Davidson. "You could put me on a stage with a DJ and ask me to play a bit of keyboards, and it would be pretty cool, but I won't get up and play records just to keep people happy. That kind of shit takes a lot of time and practice. I'd look stupid."

Thank goodness for that.

words **Kevin Lewis** picture **Raise-A-Head**

The 'Kings From Queens' and 'Chronicles' EPs are available now on Jus' Trax and Henry Street, respectively. Davidson Ospina's remix of Gusto's 'Let's All Chant' is scheduled for a July release on Manifesto

UPPERS & DOWNERS

MUZIK's guide to modern clubbing

UPPERS

- Muzik's SAS Awards. At last, dance culture has an award ceremony to be proud of
- Angel Moraes on the Essential Mix. Trancey garage at its best
- Pollen making our noses run. Well, that's our excuse...
- The End. Six months down the line and it's now the best club venue in London
- Junior Vasquez back on form. As his remixes of Angelique Kidjo, Zoel Quiet, Mullen & Clayton and Pete Lazonby all prove
- Swivelling seats at London's Royal Albert Hall. Simply perfect for the Orbital gig
- Policemen jumping the queue at clubs. And then leaving just five minutes later
- Clubs underneath Indian restaurants. Respect to the excellent Club 69 in Paisley
- LTJ Bukem, Blake Baxter, Stacey Pullen, Jeff Mills and David Alvarado all being booked to play in Ibiza. Can the underground save the island?
- Fat Cat boys at the Tortoise gig and at Pushea. Keep an open mind... or else

DOWNERS

- DJs who demanded cancellation fees after the postponement of Tribal Gathering. They know who they are
- Promoters who waited five minutes to book big name DJs after the postponement of Tribal. They know who they are
- The Observer's guide to 24-hour cities. We don't know whether to laugh or cry
- DJs doing mix albums which say nothing about their record boxes. Paul "Trouble" Anderson and JPW, you're nicked
- The latest E-death being blamed on clubs. When will the tabloids analyse the real facts?
- Miss Money pennies nights at Oxford and Liverpool University. A contradiction, or what?
- Chocolate-orange vodka shots in clubs
- Riots following the Busta Rhymes' no-show at London's Forum
- An Ibiza trip for Jack and Vera Duckworth? If the underground can't save it, we very much doubt if "Corrie" can
- "E-Den". An insightful look from the tabloids at the hidden agenda behind the name of Liverpool's Eden club. Give it a rest

Built To Blast

Breathing fresh life into Tribal UK with his hypnotising 'Dancin' single, TNT's Jurgen Müller savours the delights of British culture

"MAN, London is a nice town," states **TNT**'s Jurgen Müller in his thick Gotham City tones. "It's just like New York... only not as tall. Lousy TV, though. Those channels you have... phew! And the food? Man, you guys do some weird things. Fish 'n' chips in the morning? That's fucked up."

He sounds like any other New Yorker. But he's not. And although his TNT projects have been turning up on classic Big Apple imprints like *Strictly Rhythm* and *Emotive*, Jurgen Müller is from Denmark. Copenhagen, to be precise. Which is not exactly a city famed for its house scene.

"The vibe is beginning to grow, but it's kind of slow because there's not much of a club culture," says Müller. "It's mostly European trash, Culture Beat, Whigfield and all that crap. And outside of Copenhagen, they still play Abba and Elton John. I mean, Elton John in a club? What's going on? It's like I'm living in Poland or something."

Müller has never fitted in with the Danish take on music. Right from the gold-crazy hip hop days of the Eighties, he's been more into sounds from the other side of the Atlantic. Hooked on turntable culture, he would spend hours on his chopping and scratching skills. It paid off. He went on to win numerous mixing championships and, from there, he put together his first record, a simple cut 'n' paste affair for a DMC remix album.

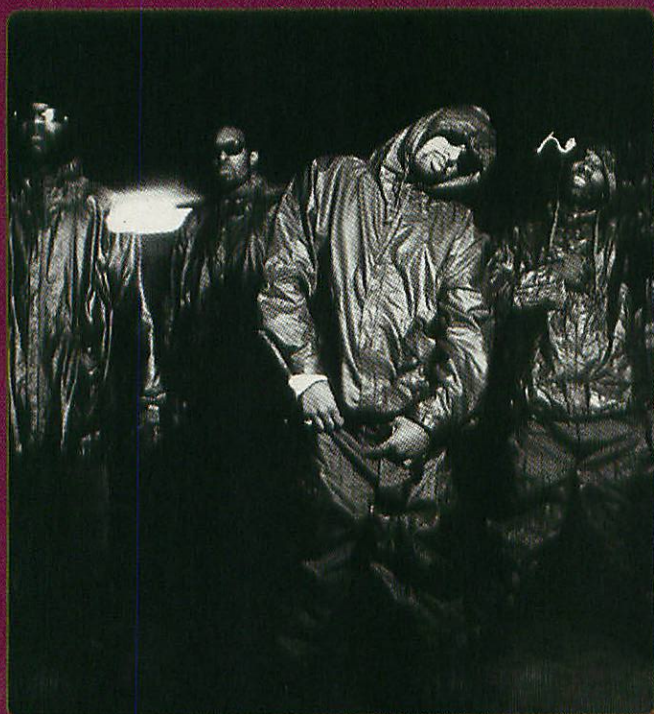
Travelling to the industry focal point, the New Music Seminar in New York, he hooked up with 80° Proof, home to some of Todd Edwards' earlier material, to release his first house productions. At later seminars, he met like-minded producers Roc & Kato, who signed several of his tracks to Digital Dungeon, including the Janet Jackson-sampling Tenaglia favourite, "I Could Learn Like This", which came out in Britain on Slip 'N' Slide.

Now he is back with a new 12-inch for Tribal, TNT's "Dancin'", a twisted hypno-groove somewhere between Caucasian Boy's "Northern Lights" and a breakdown-heavy Vasquez cut. The record jointly marks Tribal's 50th release and Jurgen Müller's return to the UK. And while he may not be flipped out by Britain's telly and culinary delights, when it comes to clubbing, he thinks the UK is still on top.

"Man, I think the Ministry has the best sound system in Europe," he declares. "The Loft is really happening, too. That dude Paul 'Trouble' Anderson has got it going on!"

words **Kevin Lewis**

'Dancin' is out now on Tribal UK



Frank Boffins

SCIENTISTS OF SOUND have a radically different agenda to most hip hop groups. Ready for a close encounter of the weird kind?

"WE'RE extra-terrestrials in human form. We're trying to get a message to other ETs out there, so they'll come and join us in our concern to get back to our home planet."

This is Aybee, one quarter of **SCIENTISTS OF SOUND**. Now however many aliens you've met, it always seems a little odd when the guys you're chatting to tell you they're from another planet. But this is a problem the Scientists have got used to.

"Everyone thinks we should look like Worf from *Star Trek*," laughs Rylo Sylo.

Actually, Scientists Of Sound look like the four British hip hoppers they are. But they are optimistic that their "1.4.4 Or Bust" album is set to launch them out into the galaxy.

"We want to take it back to the essence, back to the old skool vibe," notes Cherok. "The way that you stand out is based on individualism. We are four people who roll as one, but we've got individual styles. If you listen to the album, not only do we come with the science, we come with the street angle and with the knowledge."

The Scientists also come with a drum boom courtesy of US producer Skef Anselm and enough attitude to fill the universe, including strong views on the current state of rap.

"Most of it is just promoting promiscuity, drugs, drinking and expensive clothes," says Rylo. "These people who talk about 'keeping it real' just mean it in the sense of fucking someone else up. We're bringing something to people who want to be woken up."

"That's why some say we're misfits," concludes Aybee. "We don't go with the norms of society because the norms are backwards as far as we're concerned."

words **Will Ashon**

'1.4.4 Or Bust' is out now on Downlow

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and
'Stuck on the Shelf'

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Rainbows And Arrows

Gospel, r&b or house? Try sticking **NU COLOURS** into one neat package and what happens? They confound everyone by fitting into three

IT was Lawrence Johnson's search for a challenge which took him beyond his co-directorship of the London Community Gospel Choir which inspired him to form **NU COLOURS**. Within two years, the group had issued a cover of Frankie Knuckles' "Tears", attained a Top 40 hit with "The Power" and, in "Greater Love", delivered a song so sublime that Elizabeth Troy's drum 'n' bass interpretation couldn't possibly match its finesse.

Now on the cusp of the release of their second album, simply titled "Nu Colours", the group has been trimmed down from seven to four members, with Lawrence being joined by Fazay Simpson, Priscilla-Mae Jones and Lain Luther. But they're still in search of a challenge. Namely, to build on the popularity of their debut album, "Unlimited," with a follow-up which sounds more focused, more modern and more musically indulgent.

"We needed to have a set direction this time around, rather than have three or four house tracks, some r&b and some gospel all sitting together," says Lawrence. "So we worked on the strong points of the last album in the hope that this one would be a bit more consistent."

The result is that Nu Colours, unlike their peers, now possess a triple appeal. The house aficionados love them, as the Masters At Work mixes of the band's current single, "Desire," testify. The r&b crowd remain humbled and appreciative of their vocal compatibility. Their gospel base is meanwhile bolstered by the fact that their spiritual material sells in an unapologetically secular environment.



Despite popularity breeding expectations, the group and their producers remain free to experiment. Which is why the exuberant "Joy" and "Sound Like This" can sit alongside the acoustic "Don't Mind Waiting" and the cosy nostalgia of "Do You Want To Go Back To When".

"The different perspectives which the remixers and producers delivered have allowed us to cater to everyone without compromising the material or the album," says Lain. "But regardless of any perspective, people are still getting the message of Nu Colours."

words **Jacqueline Springer**

'Desire' and 'Nu Colours' are both available now on Wildcard/Polydor

Chroma Sweet Chroma

Embracing the digital age, F Communications' **SCAN X** believes there's more to music than just, erm, music

STEPHANE Dri is on a mission to put the soul back into electronic music. The French DJ and producer, who records as **SCAN X** for F Communications, grew up with the acid house boom of the late Eighties, but was later enticed by the purity and spontaneity of techno.

"Techno is a very musical form of expression," he muses. "It's all about opening yourself, experimenting with new ideas and reaching for new directions."

The initial fruits of Stephane's labours were two acclaimed EPs for the FNAC imprint in 1993, after which he followed label boss Eric Morand to F Communications. With three more EPs under his belt since then, he has now just released his debut Scan X album, "Chroma". From the electro-tinged experimentalism of "Grey Lights" to the dark ambience of "Turmoil", it weaves a complex path across the dance spectrum.

"You shouldn't give people only what they expect," he explains. "An album is about innovation and the desire to express something new. It's about setting yourself a challenge and surprising yourself."

Full of emotional highs and lows, it's certainly a welcome relief from the relentless minimalism which characterises much of today's techno.

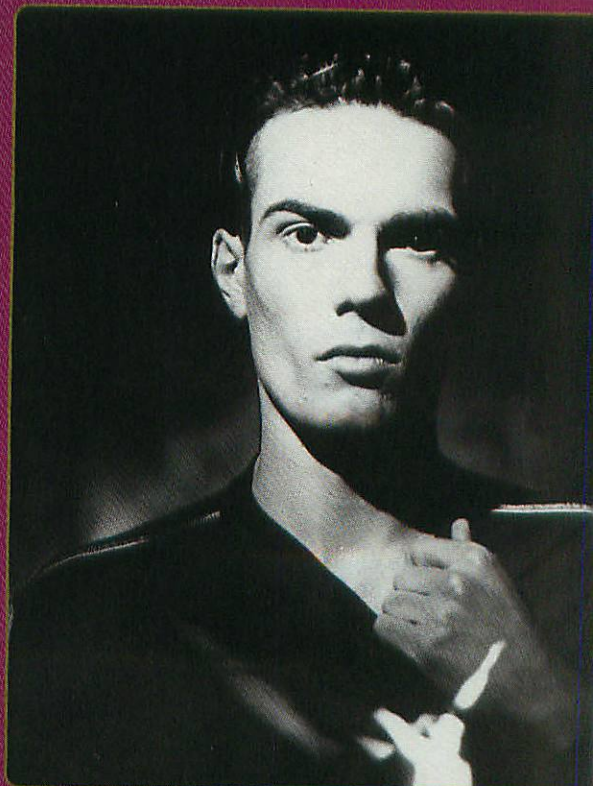
"I think maybe we have lost touch with what techno meant at the beginning. It was always meant to be emotional music. To some extent, it's been stripped of its soul."

The strong conceptual and ideological framework which informs his work is further expounded on the CD-Plus version of Scan X's latest single, "Earthquake". When played on a CD-ROM, you can access sound samples, video clips and writings from Stephane himself.

"I would love to hook up with people who have a similar viewpoint on creativity," he says. "They could be graphic designers, writers, painters, whatever. It's important to keep pushing forward. I'd really hate it if I thought I'd already produced my best work. I'd like to think that is yet to come."

words **Kieran Wyatt**

'Chroma' and 'Earthquake' are both available now on F Communications



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phuture

Baby Boomer

Trip hop meets classical jazz in Miles Davis' creche. Confused? Then let Palmskin Productions man **CHRIS BOWDEN** explain

WHAT is it with UK trip hoppers and post-natal expressionism? First there was Howie B's gurgly-happy ode to fatherhood, "Music For Babies". Now sometime Palmskin Productions saxophonist **CHRIS BOWDEN** has been similarly inspired by the small pink things in his family.

"It's basically about my mother and my two sisters," he says of "Mothers And Daughters Now Mothers", his debut solo single. "My sisters are now having kids and I was a bit freaked out about it. I went to see my sister just after her second kid was born and my other sister was there with her kids. We've suddenly become this massive family."

But rather than churn out another chirpy slice of wibble-happy abstract beatnology, Bowden has chosen to lay down something a little different. "Mothers And Daughters Now Mothers" was inspired by jazz freestyler Gil Evans and film composer Lalo Schiffrin. The result is a soaring jam of blue notes and winding, twisting, smoke-filled atmospheres.

So does this herald Bowden's own backlash against trip hop?

"I hope not, because I feel quite involved with all that," exclaims the man whose impressive CV includes work with 4 Hero, Jhelisa Anderson and The Herbaliser. "I'm still influenced by trip hop, but I've transferred the vibe to live instruments."

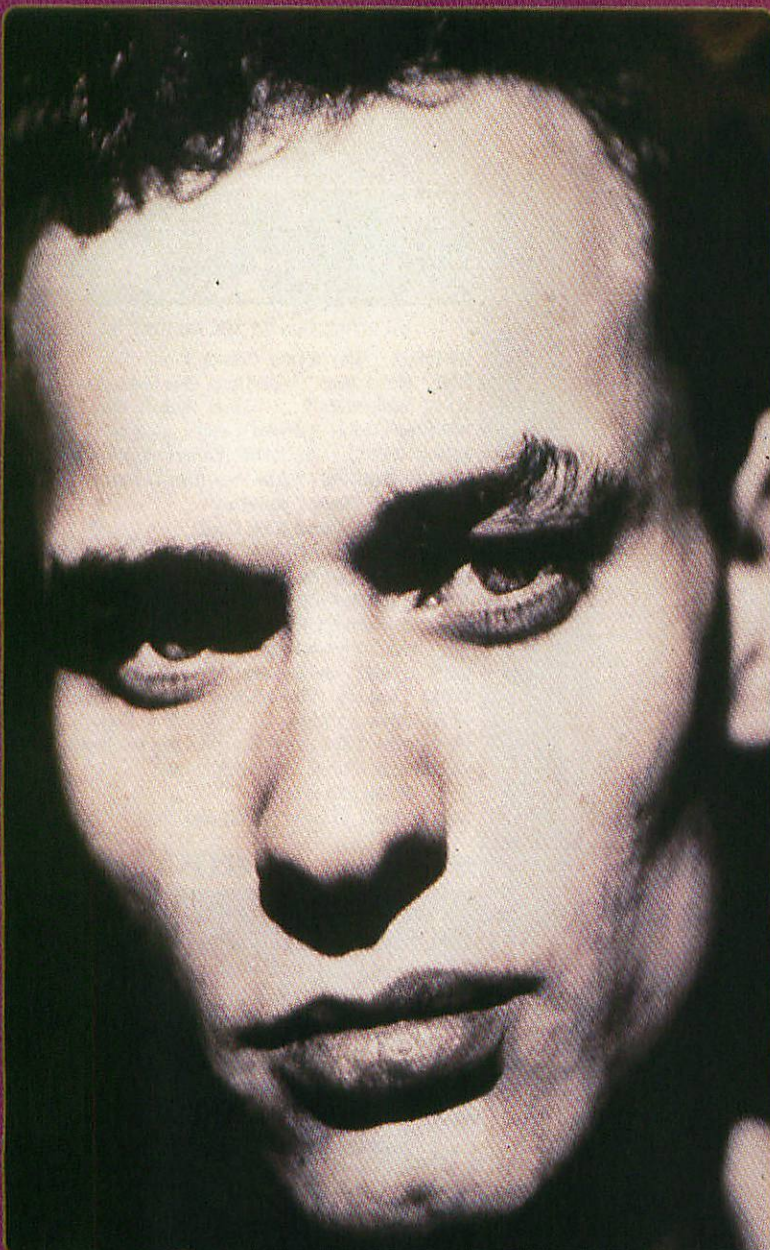
It's this ambition to be both composer and conductor which led avant-jazz guru Gilles Peterson to declare Bowden's music as "true future jazz". Listen to his wondrously adventurous "Time Capsule" album and it's not hard to see why, as Bowden's formal training at London's Trinity College Of Music delightfully rubs against a perverse desire to soundtrack where few current risk-takers are presently soundtracking. Where else could you hope to find choral chants free-floating over mutant bass licks, haunting sax refrains sent ether-bound by the purest of string sections?

So how many classical records does Bowden have in his collection? Not too many, apparently.

"It would be nice to say that Prokofiev was an influence on this record," he laughs. "But it would be a complete lie!"

words **Calvin Bush**

'Time Capsule' is out now on Soul Jazz



Play Back

New York producer and DJ **ANGEL MORAES** selects his all-time favourite tunes

TAVARES

Heaven Must Be Missing An Angel (Capitol)

This came out in 1976, when I was 11 or 12, and is a very melodic and happy record. My mum's best friend at the time bought it for me as a present. She also took me to see The Bee Gees playing in Madison Square Gardens around the time "Saturday Night Fever" was big. It's one of the highlights of my life.

BOOKER T & THE MGS

Melting Pot (Stax)

The best instrumental ever! It's been sampled by a million people. Everyone except me, that is! The majority of people seem use the opening guitar riff and the snare hit, but when the track gets going, there's also an incredible bassline and a great groove, with a Booker T solo over a really funky gospel keyboard. I didn't actually hear it until the early Eighties, though, when Jellybean Benitez used to play it down at The Funhouse.

THE EAGLES

Hotel California (Asylum)

One of the most cleverly written records I've ever heard. You sit down and listen to the lyrics, and the man just tells you a story. It's amazing. I love the melodies, too. I've always been fascinated by this song. Am I a bit of a soft rock man on the quiet? Yeah, I guess so. The last rock album I bought was Queen's "Greatest Hits".

HAROLD MELVIN & THE BLUENOTES

The Love I Lost (Philadelphia)

The guy who masters my records, Tom Moulton, worked with Harold Melvin and he tells me it was a real joy. He's been mixing tracks since 1973 and he did all the Salsoul stuff. I first heard "The Love I Lost" when it came out in 1977, but I've only got a repressing of it. I've been bothering Tom about it, as I'm sure he's got an original at home.

MARTIN CIRCUS

Disco Circus (Prelude)

The first dance record I got hip to. I used to rollerskate a lot when I was young and this was big at the roller discos. Brunie Pagan's "Fantasy" and Giorgio Moroder's "I Wanna Rock You" were popular, too. The spindle on my record player at that time was four inches high so I could stack loads of records on it!

Moraes' 'Angel Moraes - The Album' compilation is out now on Subversive



Irresistible!

Firing up the fourth wave of Detroit techno, **ROLANDO** is ensuring the Underground Resistance clan stay one step ahead of the pack

FEW labels are cloaked in such an aura of mystique as Detroit's Underground Resistance. Silent and deadly, this fugitive techno movement is on a mission to de-programme the corporate mentalities of what they see as the ruling institutions. And few other labels in the independent sector manage to shift such phenomenal amounts of plastic.

The subversive, elusive sound of Underground Resistance, then, is in huge demand. And how. With Mad Mike Banks at the helm, initially together with techno wizard Jeff Mills, until he left to start up Axis, the Underground Resistance clan have produced some of the most awesome fusions of emotion and technology ever to pulsate from Motor City.

Fulfilling Alvin Toffler's prediction in his sci-fi novel, "The Third Wave" that Detroit's "techno rebels" would "not vanish, but multiply", UR is now entering its next evolutionary phase. Enter **ROLANDO**, aka The Mystic Aztec.

Growing up listening to the godfathers of techno, Juan Atkins, Derrick May and Eddie "Flashin'" Fowlkes, before moving on to

serve his apprenticeship as Mad Mike's DJ, 19-year-old Rolando belongs to the fourth wave of "techno rebels". He's living evidence that Detroit is as creative and as inspired as ever. And anyone who dares to suggest otherwise is invited to check out all the cool Robert Hood, Drexciya and Basic Channel releases at his record shop.

"I met Mad Mike through a mutual friend, but I can't really say who," begins Rolando, enigmatically refusing to reveal anything but the vaguest of sketches. "It was basically just through hanging out together and drinking together.

I wouldn't record for anybody else because I'm down with Underground Resistance. Mike and I are really close, and we see a lot of things from the same point of view."

Check out the superb "The Shining

Path", Rolando's debut outing as The Mystic Aztec, and the shared outlook between protege and tutor is unmistakable. The finely-calibrated structure of anti-static beats shimmering underneath a full-fathomed bass (just like Mad Mike's "Hi-Tech Jazz") revolves around a series of ultra-sensory sonic vibrations.

And then the mutant madcap bit kicks in. A single high-pitched squeak, it munches its way through the carefully digitised fabric like a Pac Man on acid. Barely audible, this crazy, progressive sound unquestionably belongs to the Underground Resistance school of tonal communication. Mapping an aural route between the tribal patterns of ancient South America and the post-industrial rhythms of contemporary Detroit, The Aztec Mystic is where past meets future.

"I'm Mexican American and so The Mystic Aztec lets me get back to my roots," proclaims Rolando. "I don't consider it to be my home because I was born in Michigan and my home is here in Detroit. But I still feel it's my country and I want to go back there to check out its history and visit all the temples. This is my first record because I waited and took my time. But it hopefully won't be my last."

You can bet he's not the only one hoping that.

words **Rachel Newsome**

The Mystic Aztec's 'The Shining Path' is out now on Underground Resistance

THE
MUZIK
BOX



20 office tips for the summer season

- THE FUGEES - "Killing Me Softly" (Columbia 12-inch)
- FERR - "Midnight Moods" (Essential Dance Music 12-inch, Holland)
- CLAUDE YOUNG PRESENTS... - "DJ Kicks" (Studio K7 album, Germany)
- MUDDY RED - untitled (Muddy Red 12-inch)
- ANTHONY TEASDALE - "Deep In NW5" (Midi Circus Projects 12-inch)
- UNIVERSAL ADDICTIONS - "Volume Three" (Universal Additions 12-inch)
- JOEY BELTRAM - "Classics" (R&S album)
- REEL HOUZE - "The Chance" (Zoom 12-inch)
- SNEAK ESSENTIALS - "Feel Da Muzik" (Strictly Rhythm 12-inch, USA)
- BBE - "Seven Days And One Week" (Triangle 12-inch, France)
- TWO LONE SWORDSMEN - "The Fifth Mission" (Emissions album)
- DJ Q - "We Are One EP" (Filter 12-inch)
- TNT - "Dancin'" (Tribal UK 12-inch)
- UNIVERSAL JONES - "Phoenix Rising" (Afro Art 12-inch)
- YANTRA - "Goatshaver"/"Room 27" (Music Man 12-inch, Belgium)
- KRUPA - untitled (white label)
- THE BELOVED - "Deliver Me (Robodisco Dub)" (east west 12-inch)
- PAUL JOHNSON - "Second Coming" (ACV 12-inch)
- OLIVE - "Miracle" (RCA 12-inch)
- WOODY MCBRIDE - "Come In" (Bush 12-inch)

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ONKYO

UR-035 A

SIDE A

1) AZTEC MYSTIC

SIDE B

1) "THE SHINING PATH"

2) "TREE TALK"

ALL TRACKS PRODUCED AT BLACK PLANET

STUDIOS IN AREA 1 DETROIT, MI •

BY "THE AZTEC MYSTIC"

AKA: DJ ROLANDO

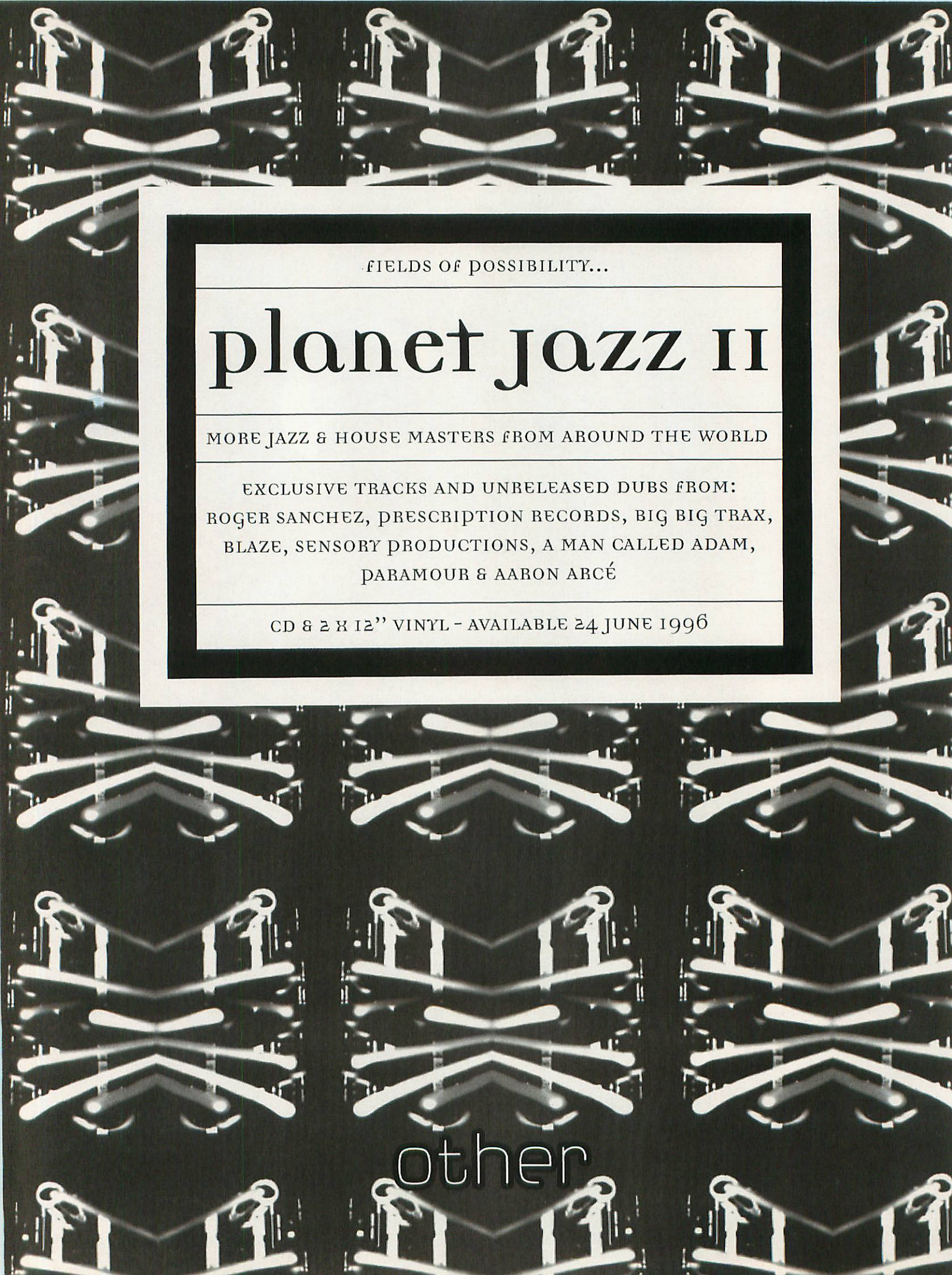
MIXED & EDITS BY: GHOST DANCER

UR-035 B



THE BELOVED DELIVER ME

REMIXES BY SALT CITY ORCHESTRA
AND THE BELOVED
12" AND CASSETTE INCLUDE THE
PREVIOUSLY UNAVAILABLE TODD EDWARDS
MIX OF 1000 YEARS FROM TODAY



FIELDS OF POSSIBILITY...

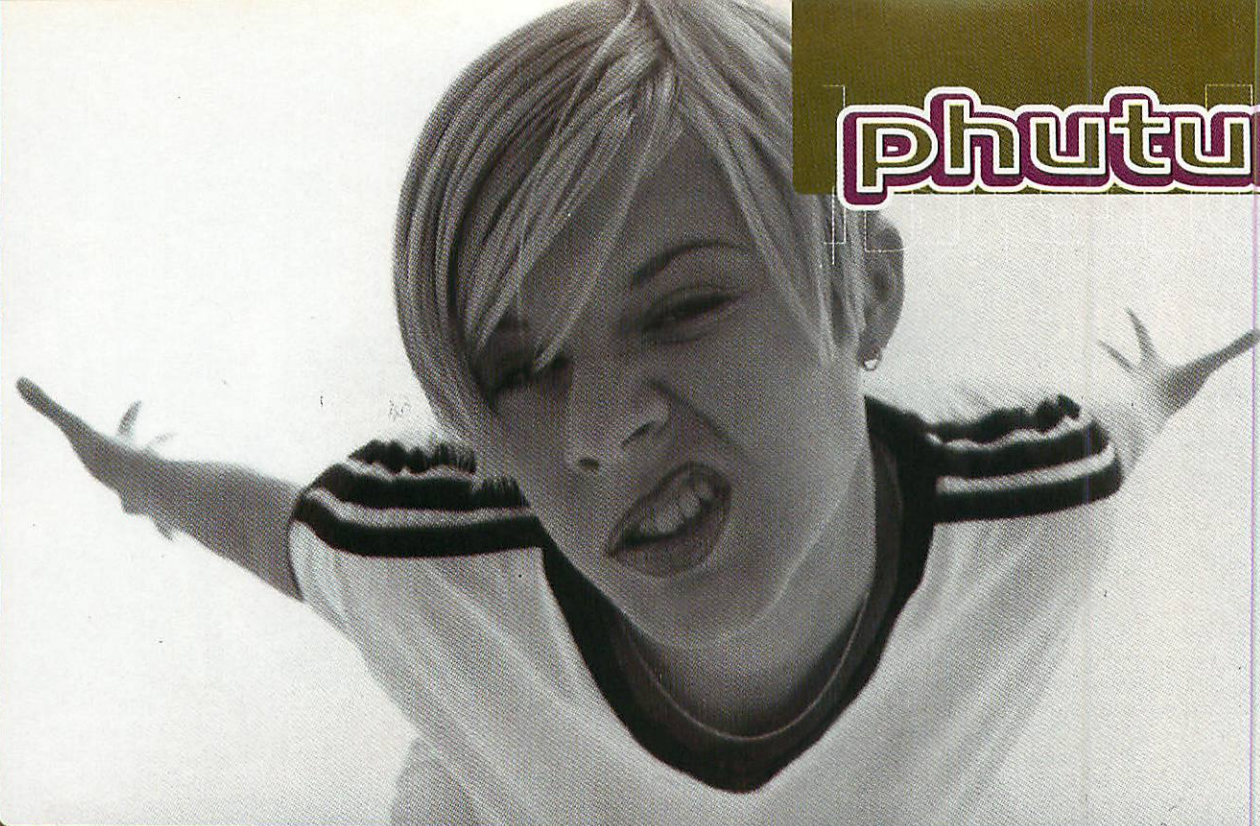
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other



Hood Winked

They just get younger and younger. But in the case of **ROBYN**, her r&b tracks are way ahead of her 16 years

ANY song entitled "You've Got That Something" will lend itself to assumptions of banality. Especially if it's aimed at an r&b fraternity whose inexplicable thirst for "Baby, baby, you're so fine" material is yet to be quenched.

But the said debut from teenage singer **ROBYN** is a bit different. Not because her voice bubbles effervescently over the summery rhythm track. Not because it is set to plug the schism which divides the pop and the club audiences. It's different because, like Robyn, it was made in Sweden. Abba land.

"I started writing during my parents' divorce," she says. "I found it therapeutic. Putting what I felt down on paper was like going to see a shrink, so I just decided to keep on doing it."

With her autobiographical candour and an articulation which belies her 16 years, Robyn's forthcoming album, "Robyn Is Here", won't be crammed with twee lyricism or borrowed tales of loves lost and salacious intent. Instead, her latent teenage outlook will concentrate on the problems faced when you're in the midst of finding

yourself, yet remain unsure of what it is you're discovering.

All of which makes for a very different approach to that of Stateside r&b teens like Brandy, Monica and Usher, whose vocal talents outshine their lyrical honesty. But then this girl has something else to prove. Her relevance to a genre which is predominately black.

"It's something I'm very aware of," she concedes. "Even though I'm flattered by the comparisons people have made between me and other singers who are making similar records, I know I'm not a black girl from New York. I don't have those roots, but I have a lot to say. I also write my own music. I have a different kind of soul and, as long as I'm true to myself, I don't see why anyone would put me down."

words **Jacqueline Springer**

'You've Got That Something' is out now on RCA

Heroes

KOOL KEITH of Ultramagnetic MCs and Dr Octagon fame gets a grilling from **JAMES LAVELLE**

JAMES LAVELLE: FIRSTLY, WHY DID YOU CHOOSE TO RECORD UNDER THE NAME OF DR OCTAGON?

Kool Keith: Octagon is myself together with Q-Bert, Automator and Sir Melenik. We're making a futuristic, advancing sound. The name came about because of my eight different dimensions, my different angles to music, lyrics, style, delivery, marketing and reflection. The whole picture, basically.

JL: WHAT'S UP WITH ULTRAMAGNETIC MCS?

KK: The group is out of commission right now. But Ultra, which is myself and Tim Dog, is in commission. We've just recorded an album which is called "The Legacy Continues". Ultramagnetic MCs have nothing to do with my career at this point. I'm not down with that situation anymore. They put out a lot of stuff without consent and without the proper paperwork. I feel sorry for the people out there wasting their money. Something has to be done about it.

JL: AND HOW ABOUT YOUR CENUBITES AND BIG WILLIE SMITH PROJECTS?

KK: Cenubites is myself and Godfather Don, but Big Willie's got his own thing. It could be me. All I will say is I'm behind the scenes on that one. I'm so unlimited with my material, I have to make up other names. Do I get confused? Nah. These people are individuals themselves.

JL: WHY DID YOU MOVE FROM THE EAST TO THE WEST COAST?

KK: I'm originally from the Bronx, but I got an apartment in Los Angeles because I was working on some movies out there.

JL: WHAT'S YOUR VIEW ON EUROPE?

KK: I love it, although I haven't been there since I can't even remember. It's really intriguing, really eccentric. The last time I was over there, I went to the red light

district in Amsterdam. I saw a few of the sex shows and they were kind of weird. Blunt, straightforward, raw. They were different to the ones in America.

JL: TALKING OF SEX, I'D HEARD YOU WERE DOING A SINGLE WITH ASHLIN GEAR AND RANDY WEST, THE AMERICAN PORN STARS. IS THIS TRUE?

KK: I'd like to do something with them, but I think Ashlin is out of the business now. I am planning on a movie with John Stagliano, though. He's the porn director behind the Buttman films.

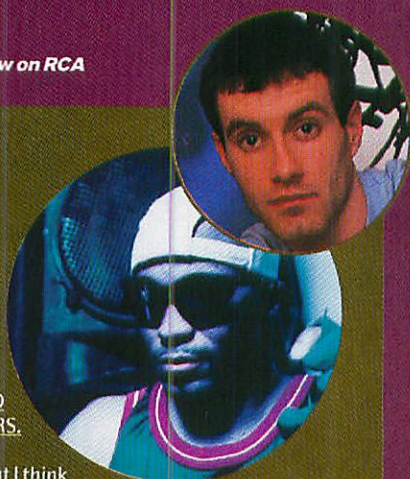
JL: WHAT'S YOUR PERCEPTION OF THE CURRENT STATE OF THE HIP HOP SCENE?

KK: Well, I'm keeping it alive with my new stuff. Right now, I think rap music is stagnant. There's a big problem. Nobody is being really creative. It's time for a person like me to come in and save these people. When I go to a rap show, I just see these bums up there holding their testicles as they walk back and forth. I see enough of that in the streets. I want to see something different on a stage.

JL: ARE YOU STILL WEARING THE OLD PIMP GEAR, YOU KNOW, THE CUBAN HEELS AND THE FEDORA?

KK: Yeah, I'm still into silk shirts, suits and hats with feathers. I still like to wear the big shoes, too. I'm like the godfather of rap, the king, but I'm beyond what that music is right now, so I should be looked up to.

Dr Octagon's eponymous album is out now on Mo Wax



Bedroom Antics

DEX & JONESY lift the lid on themselves and their astonishing remix of Josh Wink's 'Higher State Of Consciousness'

WHAT'S all the fuss about, **DEX & JONESY**?

Dex: "Haven't you heard? Where have you been, mate? We mixed Josh Wink's 'Higher State Of Consciousness' in my bedroom without anyone asking us. We sent it to Manifesto, Wink's record label, and it's now set to become an official remix on the new double pack. It's a dream situation. It's unbelievable."

So you've obviously got one of these flash home studios, then?

Jonesy: "Are you taking the piss?! We've just got two £300 Amiga computers, a £30 sampler and a second-hand Yamaha synthesiser. We had to play the keyboards live on the mix because we haven't got the gear to pre-record. We obviously weren't supplied with a DAT to work from, not that we've actually got a DAT player, anyway, so we took everything from the 12-inch. The other problem was that Dex's bedroom is really small and his telly kept getting in the way."

But you must have a rich and varied sequence of production credits?

Dex: "Erm, no. We did a track called 'Layla', but Eric Clapton wasn't happy with us sampling him, so it was never released. We got a few acetates of it done, though. Judge Jules loved it."

So what's been the highlight of your career so far?

Dex: "It must be when Pete Tong said that our 'Higher State' retouching was 'the remix of the year, if not of the Nineties' on his radio show. The two of us needed a stiff drink after hearing that."

Do you ever get behind the decks yourselves?



Jonesy: "We used to play down at a club in Dartford, but we left due to musical differences. Now we're gagging to DJ again. When people hear our remix, I think they'll know what we're capable of in front of a crowd. I use a power horn to get people moving. We're entertainers!"

Who else would you like to remix?

Dex: "Mariah Carey. I wouldn't mind getting hold of her, as well!"

Does the "Higher State" remix herald the start of a wonderful career?

Jonesy: "We hope so. Remix requests are starting to drop through the letter box, so the future looks pretty bright. We're keeping our fingers crossed."

words **Dave Fowler**

The 'Higher State Of Consciousness' remixes will be released next month on Manifesto

Respect

Darren Partington from 808 STATE talks through some of the people they thank on their 'Don Solaris' album



JAMES BRADFIELD

Yes, James Bradfield from Manic Street Preachers. He did the vocals on "Lopez", one of the tracks on the new album. My missus got me into the Manics and, on listening to some of their earlier albums, like "Holy Bible", and The Chemical Brothers' remixes of the band, his voice just struck me as very strong and very powerful. It's a proper rock voice and he's very direct in the way he works. He doesn't waffle on.

ROBERT OWENS

A couple of years ago, we did a track with Robert called "Lovejoy And Laughter". No, it was nothing to do with the antiques man! It's not on the album because we had to whittle 50 tracks down to 13, but it will get used eventually. He's one of the originals, isn't he? I don't think we'll ever hear a voice like that again. He's extra special. Anyone who's into dance music knows that. My favourite Robert Owens song? "I'll Be Your Friend".

KISS 102FM

Kiss was something we really needed in Manchester. From around 1990, 808 State did a show on Sunset Radio, a community dance station, and that's how 808 State got offered a show on Kiss. The station really comes alive after 8pm, when the specialist shows start. Our show goes out on Fridays, from 8pm until 10pm. We just take the piss, because we're not proper disc jockeys. Are we the Zig & Zag of local radio? I don't know about that, but people have called us the Vic & Bob of the airwaves.

HOOCH

The clothing company, not the alcohol. I like a good pint of beer, not fancy drinks in fancy bottles. Hooch are based in Manchester and they really understand the way that fabrics work. They're very individual with their style. It transcends that casual look and it shows in their items. We know the designer, John. You've only got to walk around the music end of Manchester and you'll soon start to see John's pieces. Because he's from the city, it's a case of supporting your own.

MEGADOG

I've great admiration for Bob, Michael and the Megadog crew. Every time they've come to Manchester, they've smashed it. It's one of the best nights we have up here. They really take care of the punters and the atmosphere is always firing. We did an unadvertised gig with them for free after we'd finished the album. I also like the vinyl they're putting out at the moment.

'Don Solaris' is out now on ZTT



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Dave Clarke's Bank Holiday Special. Radio One, May 1996. picture **Raise-A-Head**



FRAMED

MUZZIK

Jon Pleased Wilminin (left) and Mr. C at the distinctive/K-Mix album launch. Virgin Megastore, London, May 1996. picture: Ralse-A-Head

FRAMED
MUZIK

(left to right) Unknown, Ed Rush, Adam F, Jay Majik, Grooverider, Goldie. Kiss FM, May 1996. picture Raise-A-Head



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Colin Dale. Kiss FM, May 1994. picture Stephen Sweet



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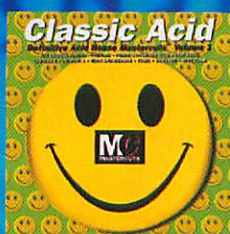
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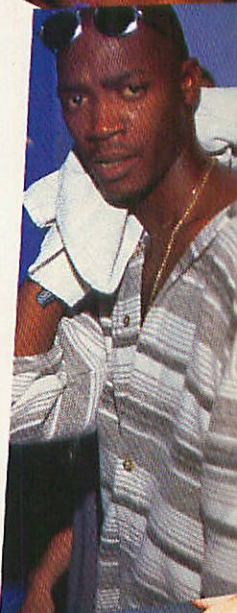
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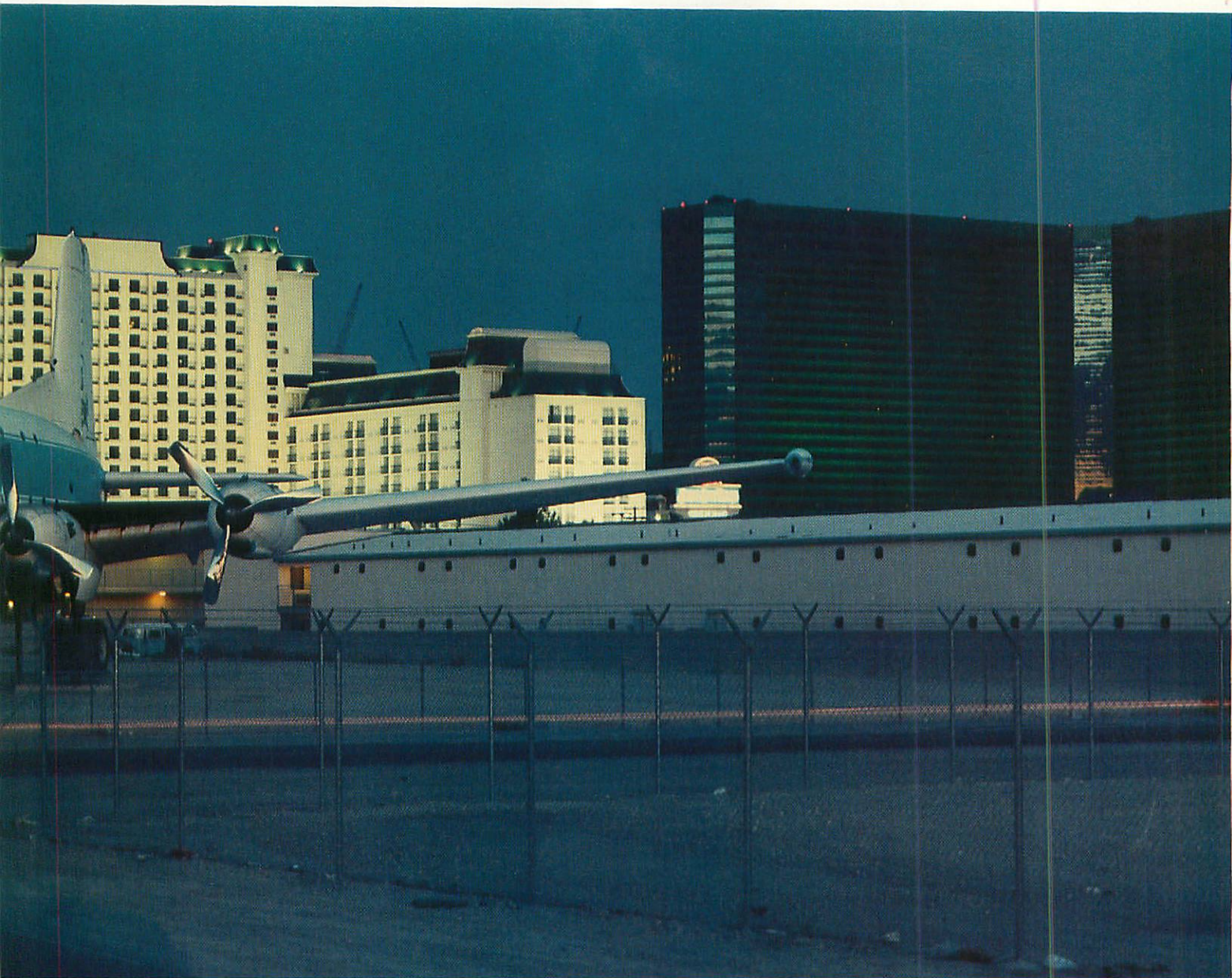


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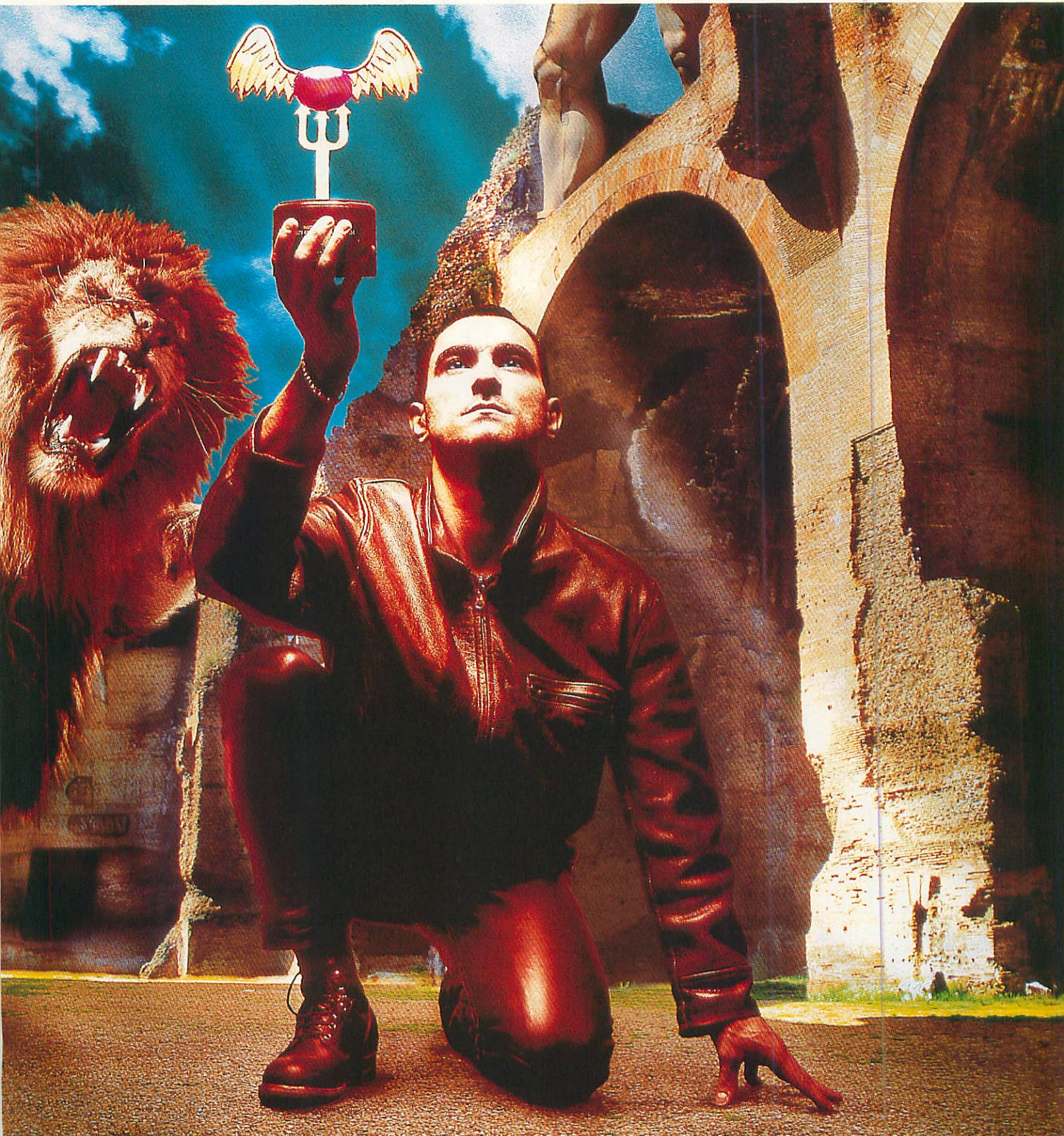
6mg Tar 0.5mg Nicotine



the
lion's share

Robert Miles

words **Sonia Poulton** pictures **Vincent McDonald**



the *lion's* share

It's sold three million copies, you hear it everywhere from 'Grandstand' to Top Shop and it has just scooped the coveted Single Of The Year trophy at our SAS Awards. . . Following 'Children', what next for **ROBERT MILES**?

IT'S SUNDAY AFTERNOON AT THE HOLIDAY INN IN ROME and a slightly dazed Robert Miles has just flown in from Hamburg. With the prerequisite head-to-toe leather look, a lean six-foot frame and a ready (if slightly weary) smile, he looks every bit the archetypal superstar.

Robert Miles is also tired. Last night, he attended a party in Germany to celebrate one million sales of his Europe-wide Top 10 single, "Children". He had a good night, but now he is paying the price. Come to think of it, tired is something of an understatement. He is well and truly knackered, but he doesn't know the equivalent of such coarseness in his native Italian. We settle for tired.

SINCE "Children" broke on a worldwide scale, Robert Miles has barely had a chance to catch his breath. Over the last couple of weeks, his itinerary has been unrelenting. Firstly, there was a trip to the UK to shoot a video for "Fable", his new single. Then, just last week, he flew over to New York for the very first time. He was there to film another video for "Children", this time tailor-made for the American market. In typical big-screen, US style, the new promo finds Robert walking dream-like through the middle



of a group of tranced-out dancers doing their thang in a Manhattan club.

In addition to all of this, Arista (his American record label) have decided that "Fable" is probably not the best choice for their market. Instead, they think something with more singing on it will do the trick. Consequently, Miles has to make time during the next few days to record another track, tentatively titled "One And One". As yet, he hasn't decided who the vocalist will be.

It's no wonder he's tired. But there's more. In five days time, he will be presented with the Single Of The Year trophy at the Muzik Saints And Sinners Awards ceremony in Birmingham. Oh yes, and later on today he's off to Perugia (some two and a half hours away from Rome) to DJ at the 4,000-strong Exogroove event. Exhausted but satisfied seems to sum up the general feeling emanating from Miles. At the moment, sleeping is not an option. He is hungry, though.

Over a pasta and meat lunch, he expresses his caution of Brits abroad. Judging from what he's seen, he's not totally impressed with our fellow countrymen. His English is pidgin, but with a combination of broken sentences and hand signals, we manage to communicate. He recounts how two members of the UK dance press came to interview him in Italy last year. They enjoyed mucho Italian beer and ended up drawing the attention of the Polizio. After he had retrieved them from the clutches of the Italian law, Miles had to spend the rest of the night babysitting the duo.

A lesser person would have left them to their own devices, foreign country or not. Not Robert Miles.

HE was born as Roberto Concina in Switzerland in 1970. His father, a military chap, was stationed there. When he was 10, his family (mum, dad, Roberto and his 12-year-old sister) returned to their native Italy and settled in Fagagna, around 90 miles from Venice. His childhood was spent listening to American soul, the likes of Marvin Gaye and Harold Melvin & The Blue Notes.

For Roberto, school was merely a bridge to his musical career. Music was, and still is, his passion. Nothing else would do. He had piano lessons for four years from the age of 12. By the time he was 13, he was DJing at local house parties. By 18, he'd progressed to playing clubs in and around Venice. By this time, he was working as Robert Milani, a suitable monicker for a hardcore trance DJ. He changed his name to Miles as a symbolic nod to the journey he was undertaking, on whatever level it might be.

Miles had plans, but he also had to be practical. Every penny he made was ploughed back into recording equipment and, with a loan from his bewildered parents, he pulled together a basic studio comprising a sampler, a mixer, a keyboard and a 32-track digital board. He began producing for Metrotraxx, the Italian imprint, financing his musical habit with DJ stints here and there. But the real turning point was yet to come.

"In Italy, people can be very superficial about their pride and honour. I want to bring back something deeper from my travels. To show young people that the most important thing is not the way you look"

evoked something deep down in Miles. Instinctively, he knew that music, his music, should serve as a message to the world. A message he called "Children".

Back in Italy, club culture was under siege. Too many teenagers were being killed while driving home after raving at the weekend. A protest group, Mama Anti-Rock, was formed by Italian mothers who marched on the government and demanded the

problem be addressed. Believing that the speed of the music was inducing feelings of infallibility among the nation's youth, that the resulting over-excited states of mind were potentially dangerous, they called for the clubs to be closed.

In a respectful response, many of the Italian producers started to slow down their tempos and introduce more lush, melodic arrangements to replace what had gone before.

Enter "Children". Although delayed, the impact was like a proverbial bomb. Somehow, some way, this very simple yet undeniably dramatic piano-driven piece locked into the mass consciousness more tightly than any record of its ilk had done before. Or is likely to do in the foreseeable future. The facts speak for themselves. Three million copies sold worldwide. Number

"You have to be over 16 years of age before you're allowed to have sex in the UK? No!? Surely not!"

One in Germany, Holland, Belgium and France, not forgetting a phenomenal three months at the top in Italy. Plus, the track has just entered the American Top 50, where it's sure to ascend further.

Nobody would be all that surprised if it managed to hit the big One over the Atlantic, seeing as how it has done so pretty much everywhere else. Except in Britain, that is, although it did bounce between the Number Two and Number Three positions for several weeks. To date, the track has been in the UK charts for 14 weeks and, at the time of writing, it still skips in and out of the Top 20 as if self-possessed.

"Children" has moved on to another phase, to mass crossover. It's become the backing track for countless TV shows and trailers. And, no doubt, it will be used on commercials for years to come. So far, it has been aired around 60 times on "Grandstand" ("And I don't even like football," claims Miles) and has amassed a further 2,000 or so airplays in the UK alone.

To put all of these facts and figures into some kind of context, consider that "Children" outsold both Oasis' "Wonderwall" and Everything But The Girl's "Missing" singles within

three weeks of its major label release on deConstruction. Which is not too bad for a track recorded for next-to-nothing in Miles' home studio over a period of three days just over a year ago.

And nobody is more surprised by the success of "Children" than its creator. He refers to its original release on Platipus, the London-based indie, before it was snapped up by deCon and promoted with the big guns of BMG behind it.

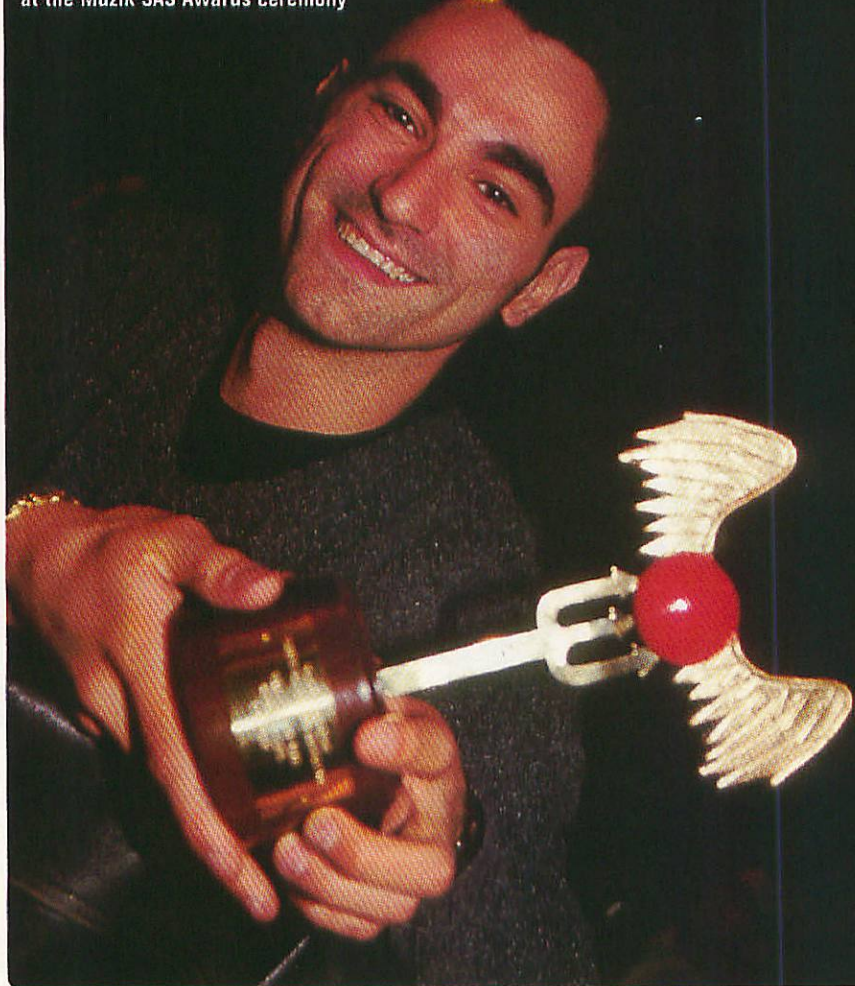
"I am surprised because the first time around it sold a maximum of 3,000 copies and I thought that was it," shrugs Miles. "I was happy with that."

A MONSTER hit, as they say. And as is the way of these affairs, it switched from being an underground favourite supported by the likes of Pete Tong, Danny Rampling and Paul Oakenfold, to an anthem which was considered too commercial (read "popular") to be hip. "Children", and by extension Robert Miles, has been all but abandoned by the underground from whence it came.

Hand on your heart, how many of you are truly pleased to see him as our cover star? Success, for some intangible reason, does funny things to us Brits. And it's usually not very positive. The subject of "crossover equating sell-out" causes Miles no end of confusion. He purses his lips and a worried frown furrows his brow. With no logical answer forthcoming, he speaks.

"I don't understand it," he confesses. "When it was only selling 3,000 copies, the

Miles collects his Single Of The Year trophy at the Muzik SAS Awards ceremony



Robert Miles

underground DJs loved it. When it was a hit, they didn't seem to like it anymore."

Ironic, that. Coupled with his world-acknowledged role as one of the pioneers of "dream house", Miles has had something of a rough ride with the dance aficionados. No matter, though. His concern is not for short-sightedness, avarice or whatever it is which makes people switch.

Miles has an agenda, you see. He understands the power of music. He understands how it influences and evokes emotions and moods. He is a passionate man and his music comes with a plea to dig below the surface.

"In Italy, people can be very superficial about their pride and honour," he notes. "I want to bring back something deeper from my travels. To show young people that the most important thing is not the way you look."

He adds that he believes he has something to take to the rest of the world.

Oh yes? Like what?

"The warmth of the Italians," he smiles.

"ROBERT Miles," gasps a shop attendant in hushed tones to his colleague. We're an hour and a half from Perugia and we've stopped to get some supplies. Miles doesn't hear the comment. Or notice the mini commotion his presence has created.

It's the same at the hotel, the receptionists visibly excited by his arrival. Miles has plainly stirred something in his homeland and is being treated with the reverence of a Messiah. He might not realise it, but the facts are clear. Indeed, the great Italian public appreciate this man so much that he is due to be honoured for his success. At the end of June, the Mayor of Fagnana will unveil a plaque marking the home town of Robert Miles.

"In Italy, there is a lot of pride about 'Children'," he allows. "Everybody is very proud that the rest of the world is listening, too."

After checking in at the hotel, we decide to enjoy a trip around Perugia with Paulo, the brother of one of Miles' managers, as our driver come tour guide. Miles himself doesn't drive all that much these days. He's twice had his licence revoked for speeding. On both occasions, he was running late for DJing jobs.

"One more time and they will rip it up," he sighs. "Although now it doesn't matter too much anyway, as I am always flying."

Ain't that the truth. Which kind of brings us on to Miles' debut album. "Dreamland 1996" is, well, just that really. Oceans of easy keys and atmospheric drums. Endless dramatically momentous peaks. And plenty of that distinguishable aura which "Children" introduced. The package also includes several different mixes of both "Children" and "Fable" (featuring the vocals of Fiorella Quin). The chances



"I don't understand it. When 'Children' was only selling 3,000 copies, the underground DJs loved it. When it was a hit, they didn't seem to like it anymore"

are it's a little too mellow to get hardened clubheadz' juices flowing, but that doesn't mean it doesn't have its own place. On the contrary, the strength of "Dreamland" is in its subliminal unobtrusiveness.

What's more, Miles has already earmarked a niche for the album.

"It's background music," he smiles.

You secretly thank God he said it first. But there's little doubt that it is a contender for the finest album of background music ever.

"When I make music, I want it to be able to touch people's emotions," he explains earnestly and without the slightest whiff of pretension.

Cruising out into the idyllic Italian countryside, we swap country comparisons, the differences in our cultures barely causing him to bat an eyelid. Until we discuss the laws surrounding the age of consent, that is.

"You have to be over 16 years of age before you're allowed to have sex in the UK?" he splutters, lighting up his umpteenth Marlboro of the day. "No!? Surely not!"

LATER, with his Strictly Rhythm record bag slung over his shoulder and another one in his hand, Miles makes his way into the Momma venue in Perugia. The Exogroove party actually kicked off at 10 that morning, but it's still going strong when we arrive nine hours later. Smokin' Jo has already been and gone, and Jon Digweed is about to finish his set. Next up is a local DJ, then Miles.

The first thing which greets him is a sign for the jocks. Paulo translates for us. It says, "You don't have to answer 1,000 questions when you're DJing". Unconventional, but amusing nonetheless.

Miles makes his way to the DJ booth for the first of the two sets he will play tonight, people turning and staring as if God had appeared at an Italian rave. The local DJ beams as he sees him pushing through the crowd and, as Miles reaches the consul, he announces his arrival. A glaring light focuses directly on him and thousands of eyes home in. People applaud and cheer. He bows his head in flattered embarrassment. The understatement is truly masterful. Next to this guy, Princess Diana is a novice in the art of making an entrance.

Throughout Miles' first set, the MC for the event sits perched above the DJ booth. He resembles something out of a Parisian cancan show and none of us can agree for sure on his gender. The silicone implants are, well, impressive. Eventually, though, the large, gnarled hands and lack of hips give the game away. Regardless of this, he's completely unmissable. Two life-sized horses heads (imitation, thankfully!) jut out from his shoulders and his legs are the stuff of supermodels. Killer. Meanwhile, all



around us, Roman gladiator trannies and the fittest chicks imaginable boogie away on podiums. When these Italians say they rave, they mean it.

At 9pm, the lights suddenly come on and Mr Folie Begère tells the crowd that, since the police are just about to raid the place, the party is over. Then it is back on again. But wait. Only for another hour. Thousands of punters boo and hiss. They want to carry on longer than that. Hold on, it's all up and running again. This is getting a bit silly.

Miles doesn't seem bothered by the confusion. Nor by the fact that, whatever time this event is going to end, the promoter still expects him to play his second set.

And how. Miles takes to the decks and opens the proceedings with the "Psycho Mix" of "Fable". Four frantic records later, and not an ambient tune within earshot, his set is over. Save for a quick stop at the box office to collect his DJing fee, we're all set to head straight back to Rome.

Alas, not so. The security gates behind which the box office sits are securely locked and there's no sign of anybody with a key. Without a pause, Miles jabs at the lock and gives the gates a slight push. They ease back. Once again, he is unaware of the people milling around, watching him do what has to be done. It's almost as if his success hasn't quite sunk in.

Maybe it hasn't.

"For me, the most important thing is not to change," he explains with yet another smile. "I just want to be myself."

Besides, who has time to analyse? There's work to do. The continuous promotion of "Dreamtime 1996" for a start, not to mention his new role in A&R at Joe T Vaneelli's DBX Records, where he's planning to introduce a bit of London to the Italians.

"Here, we mostly have house, progressive and commercial dance music, but I think the Italian people would also like jungle," he considers.

Hardly surprising, then, that he's uncertain how much longer he can continue to DJ. Production, he reveals, is his priority.

IT'S Midnight. Robert Miles is sitting in the passenger seat, busy talking on his mobile phone. He checks in with his manager and catches up with some friends. His calls completed, he rests his head against the car seat and exhales a huge satisfied sigh.

What is he thinking about?

He laughs.

"Nothing," he responds. "Only my bed."

'Fable' and 'Dreamtime 1996' are both out now on deConstruction

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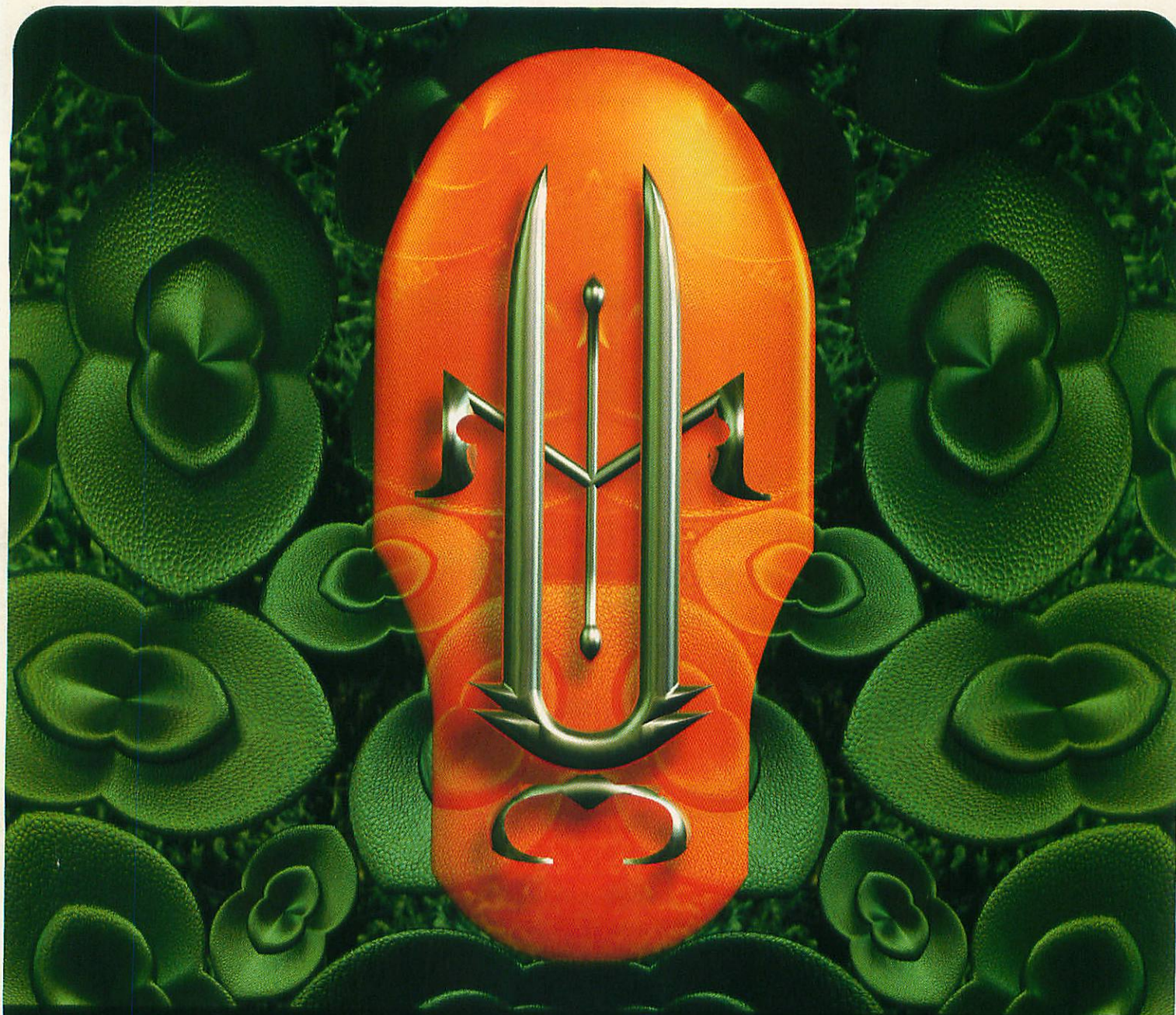
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Times: 9.00pm - 2.00am. Tickets: £7.00 (in advance) On the door: £8.00. Please be early to avoid disappointment. Special Guest DJ's:

Carl Cox, Darren Emerson, Trevor Rockcliffe, Nick Warren,
Daz Saund, Craig Walsh, Eric Powell and The Advent "Live"

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The Saints And Sinners Awards
words Jonty Adderley, Kieran Wyatt and Joseph King pictures Raise-A-Head and Jamie B

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Friday May 24th, 9-late.

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Dave Angel
LTJ Bukem
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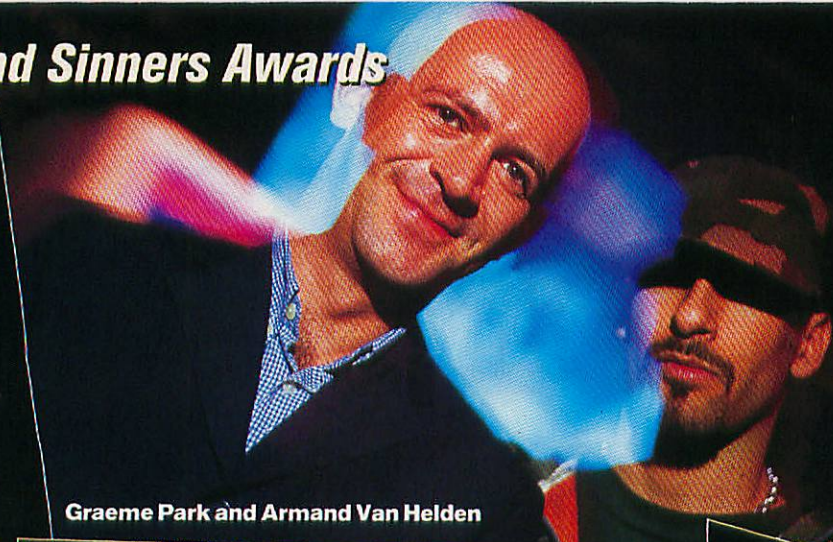


They came, they saw, they conquered... →

The Saints And Sinners Awards



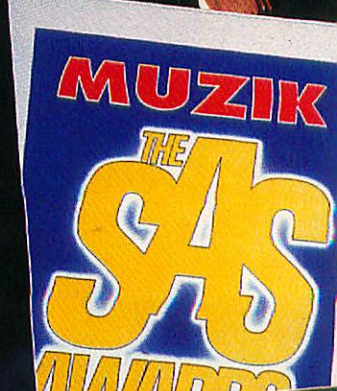
Paul Shurey from Universe



Graeme Park and Armand Van Helden



Paul Oakenfold accepts his award



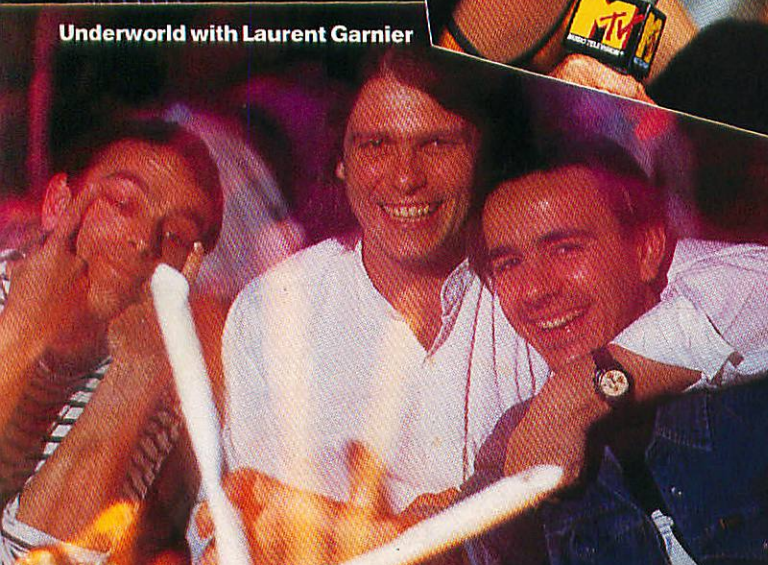
Simone from MTV with SAS host Pete Tong



Police raid the after-show party at Bakers



The Mike Flowers Pops



Underworld with Laurent Garnier



Brandon Block... on one again

Goldie

THE AWARDS CEREMONY

THE INTERNATIONAL CONVENTION CENTRE IN BIRMINGHAM HAD CERTAINLY never seen a crowd like this. Six hundred guests, representing the cream of the dance music industry, gathered together to witness Muzik's very first Saints And Sinners awards ceremony.

Hosted by Radio One's Pete Tong and with 19 awards up for grabs, the tension was almost unbearable as 10-piece easy-listening group The Mike Flowers Pops kicked off the evening. Some may have thought it was a bizarre choice for a warm-up act, but after ripping through an, erm, original version of "Venus As A Boy" (by Björk, who was sitting directly in front of the stage and seemed to approve), Flowers emphasised his true underground credentials with a live "dance music remix".

The presentations got underway with The Prodigy collecting the award for Live Act Of The Year, closely followed by the British DJ Of The Year, Carl Cox, whose walk to the stage inspired claxons and football-style chanting. A delighted Cox accepted his award by thanking his wife, Rachel, who promptly burst into tears. Brian Transeau stood in for Sasha (whose reworking of BT's "Embracing The Sunshine" won the Best Remix award) and promised to hand over the trophy as soon as possible. Backstage, he was positively gushing with enthusiasm. "I'm not one to suck up, but what Muzik has done for dance music is revolutionary," he said.

The Caner Of The Year award was hotly contested, with Paul Broughton of "Brookside" and Eden fame and Back To Basic's Dave Beer both arriving mob-handed. However, rumours of an untimely death clinched it for this year's winner, Mr Brandon Block. To tumultuous applause, Brandon approached the podium under a barrage of bread rolls. During his acceptance speech, he waved a wrap of what must have been castor sugar

and snorted heavily, leaving white powder all over his face. A deserved winner.

An over-emotional Laurent Garnier collected the award for Best International DJ and, wiping a tear from his eye, sobbed, "It's one of the happiest days of my life. I really mean it". Derrick Carter nabbed the Best New DJ award and, unable to attend due to a recent fire at his home, he sent house legend Marshall Jefferson to do the honours. Marshall collected the trophy and explained Derrick's absence with the words, "This guy is so fucking hot, his house burnt down!" Pretty good as far as excuses go.

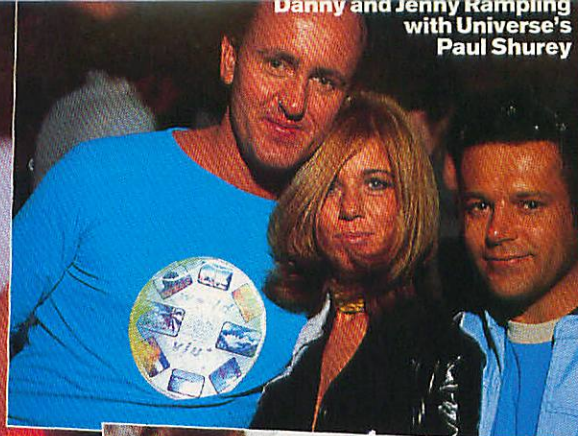
The only other SAS winner unable to attend was Ken Ishii, who picked up MTV's Video Of The Year award for the incredible Manga-style animation devised for his "Extra" single. In true techno fashion, Ken sent a message to the awards through the Internet. It's apparently the first time the Net had been used for an acceptance speech. And probably the last, too, considering it took eight hours to download!

Flyer Of The Year went to Back To Basics for their "Cut The Crap" series. Taking an age to arrive at the podium, BTB's Dave Beer apologised for his tardiness with the classic, "Sorry, I was just having a piss under the table". Dave's expertise was later called upon to present the award for Worst Toilets. Resplendent with a loo seat around his neck and a plunger in his hand, he took to the stage again. As the nominations were read out, Cream's Darren Hughes was heard to mutter, "This better not be us". It was.

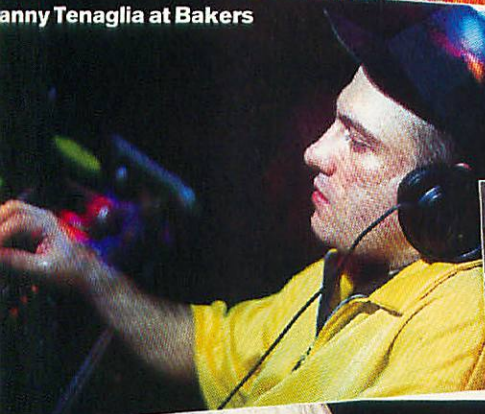
Hughes was supremely chuffed, however, when Cream picked up the prestigious Club Of The Year award. At intervals throughout the evening, the nominees for this



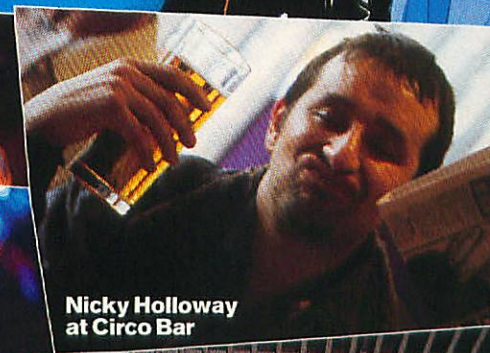
Carl Cox plays the after-show party at Bakers



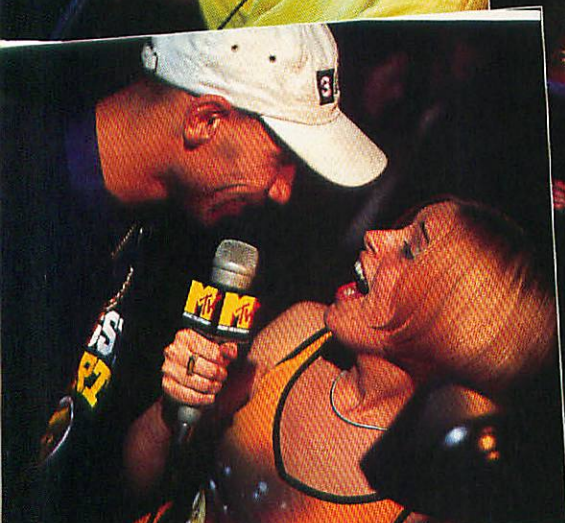
Danny and Jenny Rampling with Universe's Paul Shurey



Danny Tenaglia at Bakers



Nicky Holloway at Circo Bar



Cream's James Barton, Darren Hughes and Tony Hannan

award each presented a video clip of their venue. Cream's presentation almost brought the house down with two "calm down, calm down" Scousers getting it on at the infamous Liverpool nightie. On stage, Hughes proclaimed, "At last a magazine read by people with taste", while backstage James Barton was also triumphant, declaring, "It's a great mag, a great night and we're a fucking great club. About time."

Taking the Event Of The Year award for Tribal Gathering '95, Universe's Paul Shurey gave an emotional speech, thanking everybody for their support. A delighted LTJ Bukem picked up Compilation Of The Year for "Logical Progression" and, wearing the suit of the night, Paul Oakenfold collected two awards, one for Label Of The Year and the other the Radio One listeners' Essential Mix Of The Year. Meanwhile, the Miss Money pennies crew gallantly accepted the Worst Door Policy accolade claiming, "We were going to have the after-show party at our place, but nobody would have got in".

Much to the delight of the deConstruction table, Robert Miles won Single Of The Year for "Children". And despite claiming to speak very little English, Roberto managed to thank practically everybody under the sun. Perhaps the night's most prestigious presentation went to Goldie, who accepted the Muzik Award For Outstanding Contribution To Dance Music. And in a sneaky about-face re-run of the Brits, Björk crept onstage unnoticed to present the Metalheadz guru with his trophy.

The final category, Album Of The Year, was a close-run number, with some very strong competition. In a hugely popular choice, however, Underworld lifted the award and almost took the roof off in the process. There weren't many present who would deny that "Second Toughest In The Infants" was the most popular winner of the night. As the members of the band mounted the stage, it was difficult to tell who was more excited, Underworld or the audience. Karl Hyde later explained their speech-making preparations. "We just drank a lot," he grinned. "We knew there would be one in the bottle somewhere."

THE WINNERS AND NOMINATIONS IN FULL

LIVE ACT OF THE YEAR

Winner
THE PRODIGY
Nominations
Goldie/Metalheadz
M People
Orbital
Underworld

BRITISH DJ OF THE YEAR

Winner
CARL COX
Nominations
Dave Clarke
Billy Nasty
Paul Oakenfold
Sasha

BEST NEW DJ

Winner
DERRICK CARTER
Nominations
DJ Food
Armand Van Helden
Tony De Vit
Claude Young

INTERNATIONAL DJ OF THE YEAR

Winner
LAURENT GARNIER
Nominations
Jeff Mills
Roger Sanchez
Todd Terry
Josh Wink

ALBUM OF THE YEAR

Winner
UNDERWORLD - "SECOND TOUGHEST IN THE INFANTS"
Nominations
The Chemical Brothers - "Exit Planet Dust"
Dave Clarke - "Archive One"
Goldie Presents Metalheadz - "Timeless"
Brian Transeau - "Ima"

SINGLE OF THE YEAR

Winner
ROBERT MILES - "CHILDREN"
Nominations
DJ Misjah & DJ Tim - "Access"
PFM - "One And Only"
The Prodigy - "Firestarter"
Josh Wink - "Higher State Of Consciousness"

REMIX OF THE YEAR

Winner
BT - "EMBRACING THE SUNSHINE (SASHA REMIX)"
Nominations
De'Lacy - "Hideaway (Deep Dish Remix)"
Everything But The Girl - "Missing (Todd Terry Remix)"
Jamiroq - "Space Cowboy (Morales Remix)"
Jodeci - "Feenin' (Bukem Remix)"

COMPILATION OF THE YEAR

Winner
LTJ BUKEM PRESENTS - "LOGICAL PROGRESSION"
Nominations
Various Artists - "Cream Anthems"
Various Artists - "Ministry Of Sound Sessions 5"
Various Artists - "True People: The Detroit Techno Album"
Various Artists - "Trade Volume 1"

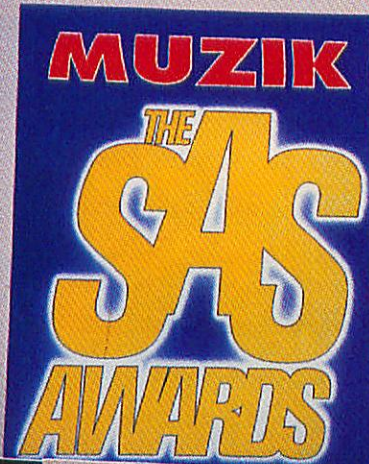
BEST FLYER

Winner
BACK TO BASICS
Nominations
Cream
Ministry Of Sound
Miss Money pennies
Wobble



The Saints And Sinners Awards

LTJ Bukem
on the mic



Bakers in full swing

Dave Beer presents
the Worst Toilets
Award

Goldie and Björk

Dave Beer and
James Barton

BT collects Sasha's
Best Remix award

HEAVEN-SENT AND HELL-BOUND

They think it's all over... No bloody chance...

THE SAS AFTER-SHOW PARTY, FEATURING DANNY TENAGLIA AND CARL COX, ALSO marked the reopening of Bakers' new improved Birmingham venue. Tenaglia played from 10pm and whipped up such a storm that Cox let him stay on the decks until 2am... "I was King Of The Dancefloor tonight, I haven't danced like that for years," claimed Rocky. "And I'm not drunk and I haven't taken any drugs"... Also vying for the King Of The Dancefloor crown were such unlikely candidates as Laurent Garnier, Dave Beer, Jim Masters, Tribal Gathering's Paul Shurey (yes, he really was dancing) and Secret Knowledge's Kris Needs and Wonder (who ended the night sitting on the floor). Temporarily recovering his powers of speech, Kris later regaled party-goers with classic tales about exploding cowpats, a certain pop superstar wetting himself on stage ("he had to have a trouser roadie after that") and the finest gig of his life, which involved six naked, erm, well, maybe another time... Charlie Chester and Paul Broughton got off to an early start in the battle for next year's Caner Of The Year award... Tracey, formerly of Eighties indie outfit The Primitives and now part of Phil Gifford's Wobble posse, was pleasantly surprised to be approached by Björk on the dancefloor, who asked her if she could remember touring with The Sugarcubes...

A number of contenders for Fashion Victim Of The Year staked their cases. Slam's Orde Meikle was spotted wearing sunglasses well after dark, a crime also committed by Leroy from The Prodigy. However, Rollo won convincingly with his Commes des Garçons shirt and Boss trainers ("I'm proud to be considered a fashion victim for one day of my life," he declared)... Rollo and Sister Bliss were later spotted having a few words concerning the latter's chat with Björk. Apparently, Mrs Goldie had just rejected one of the duo's remixes because it wasn't good enough, a move which left Rollo somewhat displeased... Miss MoneyPennies' victory in the Worst Door Policy category had instant repercussions which went beyond the dance world. Despite the MoneyPennies crew interpreting the award as "different" and saying "the word 'worst' is wrong", the staff at the Birmingham Hyatt (where most of the guests were staying) were seemingly inspired to put in a last-minute rival bid for the trophy. Muzik's editor subsequently entered into an all-out slanging match with the hotel's night manager in an effort to persuade him to relax the stringent door policy. Successfully, too... Neil Rushdon from Network Records, celebrating a mega distribution deal with Japanese giants Avex, hired the penthouse suite of the Hyatt and threw a massive bash which was still going at 7am. With room service delivering £650 worth of beer a time, Network face a bill of £2,500. Before damages, that is...

The Saints And Sinners Awards

Slam's Stuart McMillan

Bukem cuts it up

Roger Sanchez signs autographs

Armand Van Helden

Dave Angel

MUZIK'S FIRST BIRTHDAY

UK Midlands, Wolverhampton

IT'S the night after Muzik's Saints And Sinners awards and LTJ Bukem is rapidly getting to know what it feels like to be a goldfish. Holding court in an intimate drum 'n' bass room, with temperatures reaching near volcanic proportions, he's cocooned by a wall of bodies. A few of them are spotters (don't bother lads, they're mainly dubplates), but most are merely curious, just wanting to catch a glimpse of the genius that is the L, the T, the J. Is he intimidated? No chance.

Gliding across to the Viper room, Slam's Stuart McMillan is laying down a wax of damn funky techno. Darren Emerson follows, penetrating deeper and harder. The fluffy bras and satin shirts bump and grind with the Oakley shades and crop-topped skate kids in celebration of all things muzikal. By the time that Dave Angel hits the decks, the entire crowd is begging for mercy. No chance. Again.

Down in the main arena, the 3-D sound system has been taken over by the Yanks, specifically Armand Van Helden and (playing for free because he wants to celebrate this occasion as much as anyone) Roger Sanchez. The former, given the unenviable warm-up slot, draws the punters to the floor with his fierce, jacking grooves. It's a welcome chance to hear some top quality US house rather than the usual fare of Brit-cheese. People are also grateful for the chance to hear the turntable skills of Sanchez, a man who can mix the axe off a box of vinyl. Anybody who drops Sandy B's "Make The World Go Round" should be knighted on the spot.

In spite of Alex Reece's no-show in the drum 'n' bass room, Bukem more than manages to hold the fort on his own. Conjuring up lucid daydreams, he coils polyrhythmic melodies around sharp percussive mantras, sweeping the crowd up in a delirium of time-stretched basslines and rattlesnake snares. Single-handedly manipulating the bass-time continuum, he is locked into his own vortex of sound. The effect is completely and utterly spellbinding.

Flitting around the club, you can't help but marvel at the intensity of the

THE TRACKS WHICH ROCKED IT

CRYSTL - "Mind Games" (played by LTJ Bukem)

SANDY B - "Make The World Go Round [Deep Dish Remix]" (played by Roger Sanchez)

BUSTA RHYMES - "Woo-Hah" (played by Armand Van Helden)

I:CUBE - "Disco Cubizm" (played by Stuart McMillan)

CARL COX - "Two Paintings And A Drum [Dave Angle Remix]" (played by Dave Angel)

THOSE WHO LOST IT

ROGER SANCHEZ' record trolley. All £200 of it

ARMAND VAN HELDEN, who managed to clear the dancefloor by playing Busta Rhymes and Fugees. Respect.

floors, at the visual orgy of fashion and the expertise of the deck technicians. But most of all, it's the quality sounds on offer which really delight. In the wake of the SAS awards, Muzik's First Birthday bash throws up only one winner. Music.

We came. We saw. And we fucking well partied. Even if we do say so ourselves. Same time next year, then?

Thanks to Grolsch for the beer

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higher

stake of consciousness

They're older, wiser, sharper, more direct than ever... and yet they had everything to lose. **DE LA SOUL** return with 'Stakes Is High', their finest release since 'Three Feet High And Rising'

"MY GOAL IS NOT TO ABOLISH ANYTHING. JUST TO BRING A BALANCE. WE are doing the same on this album as we did on the first. We let brothers know there's a struggle between good and bad in themselves. I'm a person who can stick up for the sister and I'm the same person who can call the sister a bitch. I'm a person who says, 'I'm going to get me some ass', but who tries to be dedicated to my girl. It's a true fight within yourself."

Posdnuos' gaze flickers between the tape recorder and the wood of the table. But wherever it goes, it stays down.

"That's why you've got the De La Souls and you've got the Tribes, and then you've got the Jay-Zs and the Wu-Tangs. We're all here together. There's no separation because all of us represent what is going on in every man and woman. When you try to have that separation, you are lying to yourself. When a person says, 'I just want to be straight-up good', that's not actually happening. You can't have good without bad."

1996 is a big year for De La Soul. This month sees the release of their fourth album, appropriately titled "Stakes Is High". Mention the band to anyone outside of the hip hop community and their reaction is likely to be, "Oh, are they still going?" Even within that perceived community, the tide seems against the group. On a superficial level, Wu-Tang's blend of comic book violence and hyper hardcore is perceived to be a million miles from De La's vision.

"Everyone does something different in their lives. I don't wake up in the morning and straight away start to think about loading my gun. I go brush my teeth"

pulled it off. "Stakes Is High" is a classic, combining all of the very finest elements of hip hop into an impassioned plea for a new balance. A balance in the way the groups themselves are viewed, in hip hop's attitudes towards violence, drugs, misogyny and the ghettos, and life in general. They are inching across the wire because they know the risks, not because they can't do it. They are inching across to show us those risks, to make sure we get the point.

But the crew who blew the top off of the circus tent in 1989 with their debut album, "Three Feet High And Rising", are up on the tightrope now, inching their way through the sky, 1,000 open-mouthed faces staring up at them. And no safety net.

"Stakes Is High" meant we had to gamble with what was on the table," explains Trugoy The Dove, more often calling himself simply Dove now, or even Dave. "And what we were playing with was our career. It was either 'Set yourself up so that you can be successful with this album, or not.'"

"To be very honest, I don't think our label, Tommy Boy, were really into the group until the buzz started on this album," interjects Pos. "If the public weren't getting it, we would have been dropped."

But with everyone waiting for them to fall, De La have pulled it off. "Stakes Is High" is a classic, combining all of the very finest elements of hip hop into an impassioned plea for a new balance. A balance in the way the groups themselves are viewed, in hip hop's attitudes towards violence, drugs, misogyny and the ghettos, and life in general. They are inching across the wire because they know the risks, not because they can't do it. They are inching across to show us those risks, to make sure we get the point.

"I think every album we have made has been misunderstood," offers Dove. "In the beginning, people looked at us as zany individuals who did something new. The feeling was, 'These guys are crazy!'"

Which is something you wouldn't think if you were sitting with them in a darkened conference room at Tommy Boy's 13th floor headquarters in New York. Pos, Dove and Mace (the almost-silent DJ who spends most of the interview sorting out his records for a show tonight) seem about as far from zany as Franz Kafka.

Dove lolls back in his chair, relaxed and genial. Mace is behind him, looking a bit like a gigantic farmhand in his denim dungarees. And Posdnuos? Well, Posdnuos, who does most of the talking, sits hunched forward, chair pulled right into the table, hands out in front of him, eyes flipping wildly round the room and always avoiding contact.

"From the label to our manager to the media, people concentrated on the look," continues Dove. "De La Soul the hippies, De La Soul dayglo, De La Soul flowers, the DAISY Age and so on. Not lyrical passages, not musical ideas. But each album was what it was, each album was a masterpiece of its own. 'De La Soul Is Dead' isn't like 'Three Feet High And Rising'. And if you're stuck with 'Three Feet High And Rising', you're not going to like 'De La Soul Is Dead' and you are not going to like 'Buhloone Mindstate' and you're not going to like 'Stakes Is High'. So just respect them for what they are."

DE La Soul are the most personal of recording artists. Examining the problem of why they are always misunderstood and misinterpreted, they decided it was their own fault.

"Whether it's funny, sad, serious or not serious, everything holds a message," states Posdnuos. "If you're trying to address certain messages to a group of people, you've got to put it in a language they can understand. De La Soul have always been on a level where, if we're speaking to an all-English crowd, it sounds like we're talking to them in Spanish. It reached the point where our symbolism and our personalism outweighed the straightforwardness."

"With this record, we've taken the time to ease back with the lyrical metaphors, with camouflaging sentences," adds Dove. "We surrounded ourselves with a lot of people, both inside and outside the studio, who knew what was happening on the streets, who talked that language."

"The more we learn, the stronger the message can get," offers Pos. "This time around, I saw a lot of things going on which I, as a human being, didn't care for and I wanted to address that."

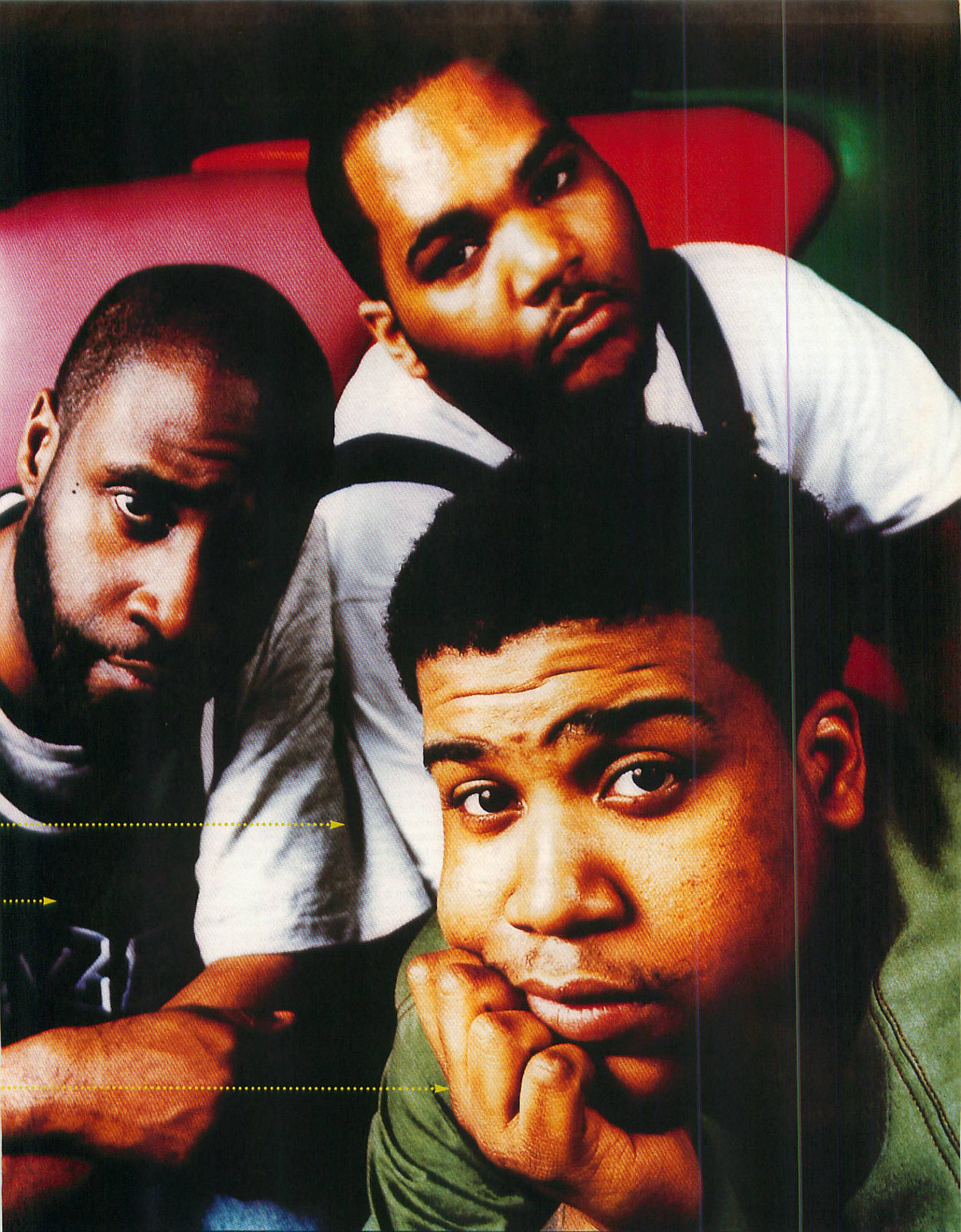
DE La Soul are the most personal of recording artists. The perception is that, while the likes of Public Enemy, X-Clan and KRS-1 were telling it like it was, De La were goofing. But the "personalism" which the group talk about was the message. The DAISY was "DA Inner Sound Y'all", a call to be true to yourself and your own vision.

"Run DMC are just the dopest shit to us, but everyone in the whole world doesn't have to wear gold chains," explains Pos.

And time, it seems, has only reinforced this idea.

"We can hopefully progress instead of regress," suggests Dove. "We progress in music but we don't progress as a people. I think this is becoming the most ignorant form of





De La Soul

music around. You progress in music because you hear all different forms, you hear different producers and different samples being used. But people don't only look at Randy Travis' music and say, 'It's good country music'. They say, 'He's a good country boy'. I want rappers to be seen as good people, too."

THE early Nineties was the G-Funk era, when the gang-banging lyrics and low-riding production of the Los Angeles crews wrestled commercial predominance away from the birthplace of hip hop, New York, and left the East Coast looking bereft of direction.

KARMA COMA

Posdnuos on balance

"You've got to show a certain respect for people. You've got to respect the laws of nature. Whatever you do to somebody else is going to come back to you. Not in the same way, but for someone who shot a kid, then their son is going to get shot. If I fuck over my girl, that means my daughter is going to get fucked over by some kid. When you look at the laws of nature, you'd be scared to do the bad shit you do because it's going to come to you. You've got to realise the earth has a balance to itself. If something good comes to you, you've got to realise something bad is going to come back to you in the same fold. Life lives off death and death lives off life. People need to understand this."

OLD SKOOLIN'

Dove selects the four classic old skool acts which initially inspired De La Soul



RUN DMC

When you look at hip hop in that day and age, you can see it in Run DMC. It wasn't like, 'We're just up here and we're a rap group.' They *felt* hip hop.

ULTRAMAGNETIC MCS

Ultramagnetic MCs' lyrics made me realise that I could write whatever I felt like writing.

AFRIKA BAMBAATAA & SOUL SONIC FORCE

For me, they were like, 'Look at those guys on stage in their uniforms. They can do anything they want'.

STETSASONIC

Without Stetsasonic, I honestly don't think Prince Paul would have really been in our direction and done what he's done with us.

in the house," explains Posdnuos. "People think you have to be from the Projects and have the illst things going on for you to be a real saviour. They think talent comes out of disarray, but that's just not the case. Somebody can be from the richest family in the world and, if he can rhyme his ass off, then he can rhyme his ass off. That's really all it comes down to."

At which point, a crack develops in the way that De La approach the problem. Dove suggests a surprising solution. Censorship.

"There should be rules. You know, 'You can't say the F-word on record anymore. You can't talk about guns. This is against the law'. There should be a limit. If it can go as far as it wants, it will end in destruction. Even if radio didn't play music which had cursing and negative connotations and distributors didn't print or distribute it, people could still rhyme. How good is it to give a person a choice when that choice might cause the environment to go haywire?"

In the last two years, that process has begun

to be reversed, in some part as a result of the successes of the "keep it real" movement. Practitioners of "keep it real" claim that they're offering representations of life in the Projects. Representations of hardship, drug dealing, jail sentences and death. Their claim is that, while the West Coast gangstas glamourise it, they just tell it like it is.

"They are building this wall and the higher it grows, the nearer it gets to falling over," says Dove, relaxed but clear. "Before it gets too high, we break it down so it'll be level again. There has to be that balance I was talking about. They are like, 'They're killing me, they're killing me... guns, Moet, Lexus, Coupes, jeeps... killing me, killing me'. Now, before you say, 'I can't take this shit no more', the wall starts to come down and you see light, you see birds and trees. You really need to have that."

The De La Soul response to the "keep it real" movement is two-pronged. First, they point to how varied reality is. Next, they introduce a discussion about morality into the debate. And the importance of this should not be underestimated in a country where death rates among young black males are higher than in many war-zones.

"Everyone does something different in their lives," says Dove with a shrug. "I don't wake up in the morning and straight away start to think about loading up my gun. I go brush my teeth."

"Whether someone claims to be 'keeping it real' when they're not isn't the main point," believes Pos. "The main point is keeping it *right*. Keeping it real in Iraq is being able to shoot a missile from the age of six. There are different realities. You have to understand what's keeping it *right* for yourself."

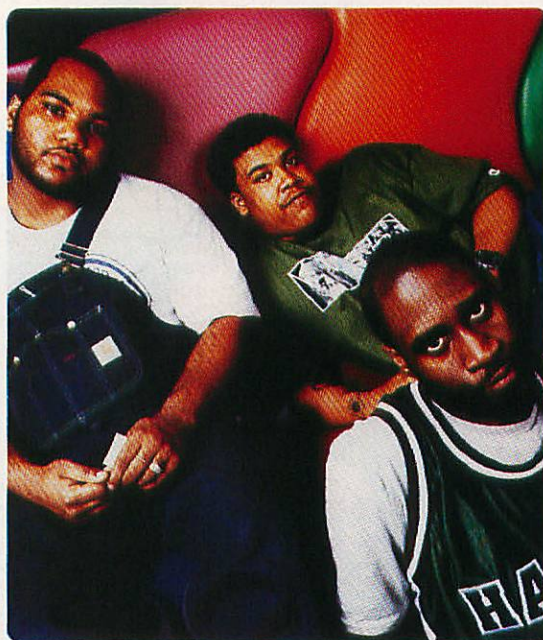
THROUGHOUT the new album, De La attempt to show there is not a connection between "street" and "skill", to show the development of hip hop owes as much to the "suburban lawns" of Long Island as to "Project bricks".

"I've got tired of being at parties and seeing people I know are from Long Island putting their hands up when an MC says, 'Brooklyn

Running against this apparent conservatism is Posdnuos' argument. Swearing and negativity in rap doesn't create a violent environment. It grows out of one.

"Life is not in a healthy state," he declares. "Everything is imbalanced and rap is just a mirror of what goes on in life. People don't want to talk about themselves and how they care about themselves, they just want to talk about whatever objects they need to make themselves who they are. They have no self-esteem. They talk on the level of, 'Yo, I've got this, I own that, which means I'm somebody, right?' And it doesn't."

A MEASURE of how fucked-up Pos feels the world is comes when the discussion turns



to the current tendency of many rappers to want to talk about the New World Order and the Illuminati (one of the many secret societies whose aim, it is said, is to enslave the planet under international rule, beginning in the year 2000). But as far as the De La Soul man can see, the other rappers don't actually go far enough.

"If everyone is talking about New World Order, then governments want you to talk about it. If they did not want you to talk about it, they would simply have hidden it. Because if it's all about hiding it, they have been hiding it for years. Before you were born, they already knew where you were supposed to go. If you ask me if I believe in it, the answer is yes. But I don't even believe. I know."

"But it's much deeper than that. Anything which is given to us so easily can't be right. The people in power are already 15 years ahead. Everyone is telling you this train is coming called the year 2000, but

if you're still on the tracks, the train will hit you. That's how brothers are today."

But question Pos further and the same torpor emerges in his own thought.

"It's almost like a foolproof plan to fuck us up," he says. "It's sometimes really hard to understand where this world's going. I've been taught that you can't change the way the wind blows. You've just got to set up the right sail to point in the right direction."

IT'S been said Posdnuos sounds sadder on each successive De La album. The observation is met with a rueful laugh.

"That's what knowledge does," he agrees. "The more knowledge goes into your head, the heavier your eyes get. You realise what's going on. It is sad. But the more I learn, the more I realise how much I don't know. And the more I see people not even trying to learn, I'm like, 'Look how sad you are'. The war is going to happen. Literally. It won't be a physical war, but a lot of people are going to die."

With the absence of De La's long-time producer Prince Paul from "Stakes Is High" (a man Pos describes as the fourth member and attributes most of the humour to), the balance has finally shifted in the group. As Posdnuos takes its anguished centre, hope has turned to sadness and excitement to simple determination. Whatever the case, it's his words which today hit home the hardest.

THAT night at the Lyricist's Lounge in New York, De La Soul are acting as genial hosts to the succession of exciting new and not-so-new acts which make this club a showcase for thought and innovation. Suddenly, between sets, Posdnuos and Trugoy The Dove break into an *a capella* from "Stakes Is High". First, Dove outlines all the things he is sick of in a clear, leisurely drawl. Bitches shaking asses, blood, Versace glasses, slang, name-brand clothes, r&b over bullshit tracks, cocaine, crack, gun clappers and gats. The list goes on. Then Posdnuos bursts in, spitting his words to the back of the room, yelling out for clarity:

"Man, life can get all up in your face/Baby you better work it out/Let me tell you what it's all about/A skin not considered equal/A meteor has more right than my people/Who be wasting time screaming who they have hated/That's why the Native Tongues have officially been reinstated."

The club explodes with applause and cheering. But scanning the crowd, the raised arms reveal a forest of brandings, Tommy Hilfiger mainly but, yes, Versace, too.

Posdnuos' words drift back.

Is there any way out of this mess?

"No. I don't think so. Because if what we do succeeds, you're going to have people saying what we're saying. If Tribe blow up, you're going to have Tribe groups. With Fugees blowing up, you're now going to have Fugees groups. That's always going to be evident in rap because it's evident in people. The same old shit."

Even 300 feet below them, you can hear the wind making the high-wire whistle. De La Soul inch on.

'Stakes Is High' is out now on Tommy Boy

MOVIN' MELODIES

INDICA



MOVIN' MELODIES
INDICA
HOOJ CHOONS

Single
OUT 17/06/96

KOOL WORLD

DIVINE INTERVENTION

"GOT TO BE THERE"

DIVINE INTERVENTION
GOT TO BE THERE
KOOL WORLD

Single
OUT NOW
Aquarius get on the mix with one of the south coasts finest female DJ's Sarah Chapman and her brother Simon.

hookrecordings



DAWN TREADER
DOMINION
HOOK

Single
OUT 17/06/96
Dawn Treaders 'Dominion' is a churning euro trancer with screeching overtones on the 'Hook' label - recently described as "Finest techno label on the planet" - Judy (Way out west)



ROGER SANCHEZ
RELEASE YO SELF
ULTRA

Single
OUT 24/06/96
Recorded in London and mixed in New York, this bad new track from house guru Roger Sanchez is the first release from New York based Ultra Records and is sure to move bodies onto the dance floor.



TDV
I DON'T CARE
JUMP WAX

Single
OUT 24/06/96
The second release on Jump Wax is from Tony de Vit, released under the identity of 'TdV', a branding Tony will use for his harder, 'Trade' style material.



demix

CLAUDE YOUNG
DJ KICKS
STUDIO K7

Album
OUT NOW
Claude Young needs no introduction as one of the heavyweight detroit DJ's, long since experts like NME described his amazing dexterity as "cutting it up, transforming tracks with creative touches into new interpretations on their original sound"

VARIOUS
HEADPHONE HOUSE
SLIP N SLIDE

Album
OUT 24/06/96
The purveyors of the 'jazz In The House' series continue their in-depth study of the more mellow, musical side of house music with tracks from Blase, Romanthony, Lil Louis, Louis Vega and more... LP/CD (CD mixed by Phil Asher)

VARIOUS
THE COLLECTED SOUNDS OF
PRESCRIPTION
SLIP N SLIDE

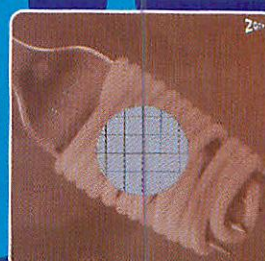
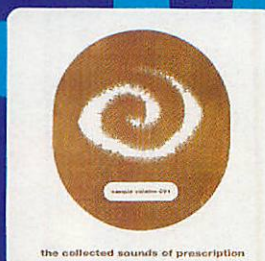
Album
OUT NOW
Ron Trent and Chez Daimier's Prescription label has an awesome reputation amongst those who know about deep and emotional house. This collection also features Glen Underground, Abacus, Luke Solomon, Stacey Pullen and Roberto Mello.

REEL HOUZE / HARPOON
THE CHANCE / DIGITAL ISLANDS
ZOOM

Singles
OUT NOW
REELHOUSE
Debut release on Zoom from the excellent DJD and Rob Mello; a funky house tribute to the legendary Arthur Russell.
HARPOON
'Deep hard and energetic techno from talented French nutter Spiegel'



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SCIENCE

Respected as a producer by the New York house elite and revered on the dancefloor for his eclectic choice of platters, top bloke Ashley Beedle is dragging disco music into the 21st Century with BLACK SCIENCE ORCHESTRA

"WALTER'S ROOM" IS ANY PLACE WHERE THE MUSIC AND spirit of Walter Gibbons can be found. Aside from being the title of the stunning debut album from Black Science Orchestra, it's more or less the home of disco.

Without Walter Gibbons, we would never have had the first commercially-released 12-inch ("10 Percent" by Double Exposure). Francois Kevorkian would never have landed his influential job as a percussionist at Gibbons' club, The Gallery, when he arrived in New York from France in 1976. John "Jellybean" Benitez would never have been inspired by his impeccable mixing skills and innovative take on dancefloor manipulation. In fact, the whole clubbing world would be a very different place indeed.

"Walter Gibbons is my hero, man," states **Ashley Beedle**, all-round top geezer and official spokesperson for Black Science Orchestra. "What he did was so spiritual. He turned songs into hymns for the dancefloor."

Alongside producers like Larry Levan and Shep Pettibone, Gibbons took the lush orchestrations of Salsoul releases, stripped them down to the bare minimum, worked the percussion up to the max and extended album tracks into bass-crazy dancefloor experiences. DJs like Gibbons and David Mancuso were the driving force behind the New York scene in the mid-Seventies and, without them, there would be no disco, no house and practically none of the multitude of genres which have appeared in recent years. And without all that, there would be no Black Science Orchestra.

A fact Ashley Beedle knows only too well.

ALTHOUGH the roots of the outfit are steeped in the black gay culture of the late Seventies, the original Black Science Orchestra records were, in fact, prompted by something else altogether.

"Black Science Orchestra actually started with Norman Jay," begins Ashley. "During the pre-legal Kiss FM days, back in 1989 or 1990, Norman used to do this radio show on Saturday afternoons. One day, he played a track called 'Where Were You (When The Lights Went Out)?' by The Trammps. It blew me away. It was all about a huge power cut in New York when the whole city went down and they were singing stuff like, 'Where were you when the lights went out?/You were makin' love'. It was the just maddest record. I then got together with Rob Mello, who I'd known for years because I used to babysit for him when I went out with his sister, and a guy called John Howard, and we took that old Trammps record into the studio and came out with the very first Black Science Orchestra release, 'Where Were You?'"

The track came to the attention of Terry Farley, who snapped it up for release on his terminally hip Junior Boys Own label. It wasn't long before Def Mix supremo Frankie Knuckles was caning the living daylight out of it. The string-laden, acid-bumping disco groove soon became the end-of-night anthem for his super-cool Friday night sessions at the Sound Factory Bar.

At the time, however, most British DJs took little notice, sticking firmly to the theory that quality house music only comes from the States. So Ashley again teamed up with John Howard and a new collaborator, Lindsey Edwards, (who was later to make his mark with Tin Tin Out), for a second single, "Strong". Based around Billy Paul's "Only The Strong Survive", it put Black Science Orchestra into the boxes of the high-flying New Yorkers, but again received a somewhat muted response in the UK.

It was only after the group's line-up changed to incorporate super-engineer **Marc Woolford** and session bassist turned keyboard player Uschi Classen that things really kicked off. Together they created "New Jersey Deep", a killer mix of soaring strings and rough disco breakbeats, all held together by the funkiest keyboard hook (culled from Wood, Brass & Still's "Funkanova") to ever grace British vinyl.

"After we did 'New Jersey Deep', we realised we had got something going on," offers Ashley. "Now that record is a *bona fide* classic. Frankie Knuckles broke 'Where Were You?' and 'Strong' in America, and then Louie Vega and Kenny 'Dope' broke 'New Jersey Deep'. We were getting all this respect from the Yanks and we hadn't even made those records with them in mind. To be perfectly honest, I didn't actually have a clue who they were going to be for. But because the British were so incredibly fickle, it took someone like Kenny 'Dope' to play the record before it was seen to be cool. After that, people picked up on it all over again and we sold shit loads."

At long last, Black Science Orchestra had arrived. Their ultra-cool blend of Seventies grooves and wonder-funk samples had won them the respect of everyone from Phil Asher to Danny Tenaglia. And, unlike a lot of the cut 'n' paste producers at that time, they were not simply looping up a relatively unknown disco workout and blatantly stealing the vibe. They were hard at work, looking to do something that little bit different.

"What we do with Black Science Orchestra is take a sample and build a whole new framework around it, rather than just taking a sample and using it as the main impetus behind the track," explains Ashley.

Black Science Orchestra are doing what JM Silk did in the Eighties, when he remodelled the bassline from First Choice's Salsoul classic "Let No Man Put Asunder" to form the incredible "Jack Your Body".

Drawing on influences from the past three decades of dance and serving them up as something completely new, they're reinventing disco for the Nineties.

"I don't want to get retro with it because I don't think that it is retro," asserts Ashley. "Black Science Orchestra exists as a musical entity in the present day. It was created to bring a soul and a blackness into what was happening. There was always an MSFB, there was always a Love Unlimited Orchestra. There were always bands like that who made these gargantuan albums of orchestral dance music. Black Science Orchestra is simply a continuation of what those people did."



"'Walter's Room' is fun, man, it's for going out to. It's the Saturday night groove. It's putting your clothes on in front of the mirror, practising a few steps, then fucking off down the club"



Black Science Orchestra

AND so to the album. Like all of Black Science Orchestra's previous projects, "Walter's Room" started life as a collection of raw disco melodies underpinned by a host of sneaky samples. However, the stark sensibilities of Ashley's publishing company put an end to that idea. With around two samples per track, they were told it was going to cost thousands to clear. They only had one option. To remake the album. So they forgot the sampler, saved a couple of beats here and there, drafted in a collective of vocalists and live musicians, and just went for it.

Two years later, following many long days and sleepless nights in the studio, it was finished. From the simple but effective opening groove of "Start The Dancer" right through the killer singles, "City Of Brotherly Love" and "Save Us", to the awesome vocal highs of "Rican Opus 9", "Walter's Room" screams open-top cars and hot, fun-fuelled evenings in the sun. It's an album which will etch the summer of 1996 into the mind of everyone who buys it.

"First and foremost, it's a fun album," declares Ashley. "I'm not going to say that it's a serious musical statement because I don't think it is. I want it to be an album people make love to, an album people put on when they drive to their weekend. To me, it's trying to evoke the times when you were young and innocent and you didn't really have a care. I just want people to put it on and love it for what it is."

"Too much music is being made just for the sake of the trainspotter potential. 'Walter's Room' is fun, man, it's for going out to. It's the Saturday night groove. It's putting your clothes on in front of the mirror, practising a few steps and then fucking off down the club. That's what it's about."

"I don't really care how it'll do commercially. As far as I'm concerned, I've put my heart, my soul, my blood and a lot of sleepless nights into making this album. I cried when I finished making it. I think it is a brilliant album. If anyone can stand up and tell me it's not then they either haven't got ears or they're lying. Maybe a lot of people won't get it, who knows? But albums like this need to be made."

HE'S right. Too many people treat dance music as a collection of throwaway singles which are good for a place on the latest TV-advertised compilations and not much else. Thankfully, though, there are more albums being made which can realistically challenge this point of view.

Take Larry Heard's "Sceneries Not Songs Volume Tu" and "Aliens", St Germain's "Boulevard" and The Ballistic Brothers' "London Hooligan Soul". They are all brilliant long-players which have sent the clubbing soundtrack beyond the dancefloor and into living-rooms nationwide. But that's not all. In the wake of Black Science Orchestra, there's a whole new school of talent emerging which Ashley is only too happy to give props to.

"All of a sudden, there's so much talent coming through," he enthuses. "People such as Idjut Boys, Nuphonic, Basement Jaxx, DJ D, Sensory Elements and so on. The first time I heard 'Not Reggae' by Idjut Boys, it was like, 'Damn!'. And the same with 'In The Trees'. A lot of people's ears are now tuned in to what the likes of Levan and Kevorkian were doing way back. When you think about it, those guys were just so far ahead of their time."

"I know it's going to take a couple of years for the mainstream to catch on, but it will happen. DJs like Weatherall are dropping deep house sets now and that's a good sign. I think

house music is in a damn healthy state. People are always waiting for me to slag this off, slag that off, but I get records through the post and think, 'Wicked!'. I'm getting really excited again."

"Having said that, I'm having to stop doing a lot of house gigs because I know that a large portion of the crowd aren't going to enjoy what I play. There have been a few incidents where it's got ugly because they wanted Robert Miles and I wasn't having it. One time, there was this guy who kept asking me to 'up the music a bit'. I mean, what am I going to play? Gabba? I said to him, 'Look, I play a bit of everything in my set, so hang on and you'll get some techno'. But he was like, 'Nah, we don't want techno, we just want you to up the music'."

"Anyway, he kept bugging me for a good hour, so I eventually told him to piss off or I'd have to get the promoter to sort it out. I started cueing up a record and he shoved me from behind, so I turned round and chinned him. I decked him. Then I asked the bouncers to throw him. He deserved it, though."

BUT what can you do? When Robert Miles' "Children" was sitting pretty in the charts, most of the clubbing population loved it. And it seems that, on an average Saturday night out, a lot of people just don't want to know about someone trying to break new music, the way Ashley Beedle does.

Which is sad because it's people like Ashley who make the dance scene so special. He doesn't want to play Robert Miles. Radio One does that. He's looking to experiment a little. And what does he get? Pushed about. That's not right.

"There aren't enough people trying to break new ground," says Ashley, preparing to launch into one. "It seems as though we've taken 10 steps backwards. All the really good stuff isn't being played. People have got to be aware that there are two totally different vibes going on right now. I know Pete Tong plays the odd good record, but I think we should start having more of a balance on the radio. I've got nothing against

Tong or Rampling, but what if they played an hour of an act like Idjut Boys or an hour of Nuphonic, what would the kids think then? They'd probably think, 'This is really cool. I want to go and buy this'. We just need to get the balance right."

So where do we go? What can be done? If clubs from Inverness to Brighton have to book Ashley six months in advance because he's so popular, why aren't the type of records which he spins supported on national radio?

"Maybe I'm getting a little paranoid, but there seems to be a concerted effort to squash black music in its purist form," declares Ashley. "I support it with all my projects, even fucking X-Press 2 is a kind of black music, and Rocky Et Diesel will agree with me on that. We're down with black music and we're down with the fact that club culture is built on black music."

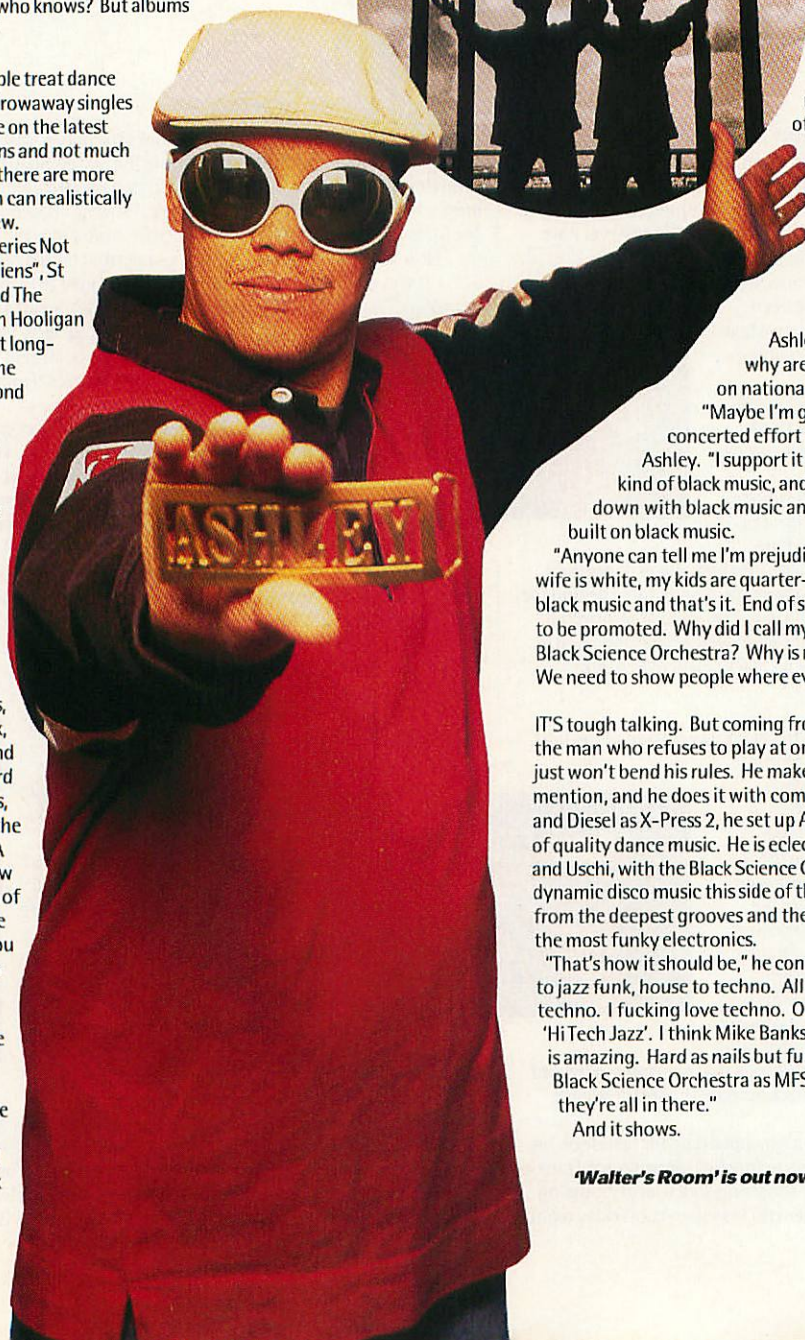
"Anyone can tell me I'm prejudiced, but that's just bollocks! I'm half-white, my wife is white, my kids are quarter-cast, my colleagues are white, but I'm down with black music and that's it. End of story. That's the root of it and that's what needs to be promoted. Why did I call my label Black Sunshine? Why did I call my group Black Science Orchestra? Why is my new label called Afro Art? It's all for a reason. We need to show people where everything started."

IT'S tough talking. But coming from Ashley Beedle, it's easy to understand. This is the man who refuses to play at one of the biggest clubs in the country because he just won't bend his rules. He makes practically every type of dance music you can mention, and he does it with complete and utter integrity. He has fun with Rocky and Diesel as X-Press 2, he set up Afro Art, an imprint to concentrate on all types of quality dance music. He is eclectic as a Ballistic Brother and, together with Marc and Uschi, with the Black Science Orchestra album, he's turned out some of the most dynamic disco music this side of the Seventies. When he DJs, you hear everything from the deepest grooves and the most soulful vocals to the hardest rhythms and the most funky electronics.

"That's how it should be," he concludes. "When I play, I drop everything from disco to jazz funk, house to techno. All in one. A lot of people don't think I'm down with techno. I fucking love techno. One of my favourite records is Galaxy 2 Galaxy's 'Hi Tech Jazz'. I think Mike Banks is God. Jeff Mills, too. His Purpose Maker project is amazing. Hard as nails but funky as fuck. He's been as much an influence on Black Science Orchestra as MFSB or Curtis Mayfield. Somewhere along the line they're all in there."

And it shows.

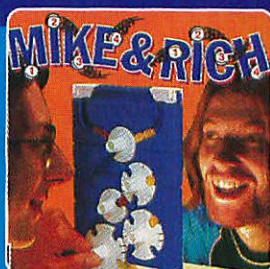
'Walter's Room' is out now on Junior Boys Own





VARIOUS
PUMP HARDER
MOONSHINE

Album
OUT 24/06/96
Tall Paul returns with 'Pump Harder'; 80 ass kickin' minutes, featuring Lemon 8, Rob Tissera, 6x6 Allstars and Electroliners. Recorded live at the gallery's 1st birthday.



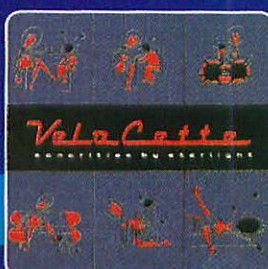
MIKE & RICH
EXPERT KNOB TWIDDLERS
REPHLEX

Album
OUT 24/06/96
Mike 'Mu-Zip' Paradinas and Richard 'Aphex Twin' James collaborate on an entertaining and funky package encompassing every genre of music. Created in a fit of spontaneous techno and featuring live keyboard and vocal solos from both Mike and Rich, it is definitely the work of some expert knob twiddlers.



SURESHOT
THE UNDERGROUND SYMPHONY
NINEBAR

Album
OUT 10/06/96
Sureshot stretches the boundaries of drum and bass to the point where they become meaningless. Combining tracks like 'Satanic' and 'The Journey' with the more direct 'Wreckless'. Sureshot's music fuses modern classicism with jet-propelled percussion and huge basslines. Serious music for the mind and body.



VELOCETTE
SONORITIES BY STARLIGHT
REFLECTIVE

Album
OUT NOW
'Sonorities by Starlight' is the debut album from San Francisco based Jason M. Williams (aka Velocette) and his 'Microcosmic', 'Clockworks' and the recent 'Voda'. Velocette, hailed by Muzik as the 'Ken Ishii of the West Coast' and praised by Giles Peterson for producing post-ambient music with 'a bit of bollocks'.



VARIOUS
FREEZONE 3
SSR

Album
OUT NOW
The 3rd installment in the genre smashing Freezone series, Horizontal Dancing is the perfect club party soundtrack. Featuring 23 exclusively recorded tracks from Coldcut, PFM, Josh Wink, Carl Craig, Kruder & Dorfmeister, Howie B, Glenn Underground and more, 2 CD or LTD 5 vinyl.



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JEDI KNIGHTS
NEW SCHOOL SCIENCE
UNIVERSAL LANGUAGE

Album
OUT NOW
The genre-hopping Jedi Knights fuse hip hop, funk, drum & bass, electro and house, taking inspiration from the past and creating a future sound based on building grooves and funk-heavy bass lines. The sound of science fusion.

JB3
BELIEVER
NOVAMUTE

Single
OUT NOW
Joey Beltram signs up his latest production, 'JB3' for Novamute & Delivers 3 tracks that are unashamedly aimed at the feet. These dislocated tunes & juddering percussives sound quite unlike any techno record you've ever heard before. Joey dose things his way. Believe it.

VARIOUS
IT'S ALL BECOMING ... CLEAR

Album
OUT NOW
Brilliant compilation from one of 1996's most exciting labels. Featuring tracks by Plaid, Gescom, Doctor Rockit, GFQ and Clatterbox, plus 2 exclusive Clatterbox and GFQ tracks on MC. Clear - 'The home of impeccably good taste'.

VARIOUS
SOMA

FORTHCOMING

SOMA 40 - Equus 'Lava EP' 4 track 12" ranging from deep techno to moody hip-hop.
SOMA 41 - Otaku 'Emilias first tooth' 2 new tracks from back to basics! Ralph Lawson. Also, to follow the release of Slam's debut album - 'Headstates' there will be Claude Young & Kenny Larkin remixes of 'Dark Forces'.



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JUNE/JULY SINGLES

Emprlon - *Narcotic Influence*

Naked Music Nyc - *I'll take you to love*

Nicole - *Runnin' Away*

Subliminal Cuts - *Le voie le soleil*

Winx - *You are the one*

Ligillo

gala 96

August 2-4th

**DJ's
TAKE
CONTROL**

150 minute non-stop mix by Deep Dish

63 MUZIK

€ we go, € we

Footie. From terrace violence to loved-up
gripping the nation, we explore the line





go, E we go...

ans, it's been a game of two halves. With **EURO '96**
between the dancefloor and the hallowed turf

FOOTBALL

IS TRENDY, AND AS THE EURO '96 CHAMPIONSHIPS get into full swing, it's never been so popular. Footballers are desired in a way which would make film stars jealous. They hang out in the very best clubs, pose in the very best magazines and wear the very best clothes. Long gone are the tortured perms of the Eighties. And with them, the image of a dirty, violent and unsavoury game.

New stadia display the success of a sport which just 10 years ago seemed dead on its feet. The Eighties almost seem to have been forgotten. It's as though there's been a leap from the Chelsea glamour boys of the Seventies to the Liverpool glamour boys of today. This time around, though, the chattering classes want in, producing ream after ream on the cultural significance of those magical 90 minutes.

IN the late Eighties, a combination of disparate forces lifted football off of its knees, dusted it down and sent it running off into the limelight. For many, especially in the north, a timely collision of popular cultures gave the game a new, positive spirit and rescued it from parochialism and despair. It's far from the whole story, but there's no denying that club culture has helped turn football into what it is today.

Back in the Eighties, football was devastatingly unfashionable. Its public image was one of old, decrepit grounds populated by thugs, places no sane person would ever choose to go. The media's representation of the hooligan (only challenged recently by the Ecstasy panic) kept many away from live games, but it also offered a stereotype for the "thugs" to live up to. For some young men, football provided a ready-made sense of identity. And with the growth of the "casuals" towards the end of the Eighties, it also provided a uniform.

John (not his real name), a member of the Arsenal firm for around 10 years, is frank about his role in football violence.

"After I started going to matches, it didn't take me long to get involved with the firm," says John. "We all loved the team and we went to every game. What the media said about hooligans not being real fans was rubbish. We were always there. With the firm,

it basically came down to territory. At the away games, you'd know where the home supporters drank and you'd always try and take the place. You'd be there with your mates and it's not as though you had to prove anything. They were there for you and you were there for them."

While this sense of terrace unity has been heavily ascribed to working class notions of solidarity, John is quick to point out that it had nothing to do with background.

"In the Arsenal firm, there were solicitors, bank managers and so on. You need a lot of money to afford to go to all of the games. The hardcore supporters have always been the ones pouring loads of money into the clubs."

In the Eighties, the main action would take place inside grounds. One firm would try to take the end occupied by the other. But there were also occasionally fights on the way to the match and back again.

"You'd get to King's Cross station early so that you had a fair chance of meeting up with, say, Arsenal on the platform," recalls Graham, a former Leeds United bad boy. "I remember once running into the station, but only about 10 people could get through the doors at a time. They were getting really hammered and having to come out, while another group of us were trying to push through. When the police came to separate us, we ended up running backwards and forwards, totally confused. It was mad."

For Graham and many others, the turning point came when casual culture started to dominate. Hooliganism was increasingly identified with fashion, with showing off the latest gear (often acquired on smash-and-grab raids during fights).

As the level of violence increased, police action was stepped up and even hardcore hoolies were forced to draw in their claws. Many of the firms were infiltrated on a large scale, but with a somewhat limited effect. More helpful was the introduction of closed-circuit TV and the development of computer-collated intelligence, making fighting at the grounds more and more dangerous.

But things were starting to change. The death of 95 Liverpool fans at Hillsborough in 1989 shocked and sickened many regular football fans, and provided an impetus which would change the game forever. New movements in popular culture also gave fresh interests for the lads who made up the hardcore of football hooligans.



E we go...



A number of similarities between the terrace culture and the acid house culture which exploded in the late Eighties began to emerge. In both, there was a sense of "us against the world", particularly when targeted by the media and the authorities. After all, football fans and clubbers have suffered at the hands of media myth-makers and been unfairly targeted by the police and legislature.

There's also the fact that the experience of being in a packed club and in a football crowd is remarkably similar. There's a feeling of unity, as each individual becomes a part of something greater than themselves, of something complete in itself. And club culture is as thrillingly complete a cultural attachment as football. It requires the same need to travel round the country, the same obsessions with dressing right, the same associations with particular clubs (although, outside of Ibiza, it has yet to lead to violence). The bottom line, however, is that same feeling of excitement.

Dean Kavanagh from punky trip hoppers Glamorous Hooligan ("the name doesn't mean anything, it's just a throwaway comment") says the connection is obvious.

"Lads will always find ways to express themselves, whether it's through rucking or through music," he declares. "For me, the football thing was a way of showing off, a way of flashing some fancy clobber."

THE cultural similarities are many, but one cause of the mellower vibe on the terraces during the early Nineties was more obvious. Drugs. From 1989, cannabis was not uncommon at matches and dropping an E or two certainly wasn't unheard of.

"In just a few months, the whole atmosphere changed completely," explains Mick, a long-time Manchester City fan. "People just started talking to each other, even rival supporters. The whole vibe chilled out. The first time that someone in a Manchester United shirt came up to talk to me, I thought I was going to get battered, but he just said, 'Hey, I've seen you down at the Hacienda'. It didn't cut out all the trouble, but it helped people get along. I was a bit involved before that, but I lost interest once I'd dropped an E. After that, I wasn't really able to raise my fist to anyone."

The effect of going to a match straight from an all-nighter also reduced the level of tension. People were too tired to worry about violence. Even at the hardest grounds, like Elland Road in Leeds, the situation changed.

"Lots of people would still be battered from the night before," says Iestyn George of "90 Minutes" magazine. "Leeds went from an NF club to being far more chilled out. There was a definite change when people began smoking puff and taking E on Friday nights, then going to the match on Saturday. For the first time, you really became aware of a link between football and music which was beyond fashion."

The effects of E culture were more obvious in the north than in the south, especially with the onset of the baggie scene in Manchester. But the club scene had already affected the game in London. Terry Farley, a Chelsea fan who helped to develop the club/football crossover with the "Boys Own" fanzine, says the idea of having a puff with rival supporters had always been around on the capital's club circuit.

"Football was already changing before acid house," he notes. "In the mid-Eighties, puff taught a lot of people that it didn't look good to be in those sorts of gangs. By the time of acid house, we were laughing at the kids who thought they were sort of superfly. We started 'Boys Own' for the people who were going to have a puff, go to the football, then go down to The Wag club or wherever. It was for the people who were just a bit more sussed."

Coupled with stronger police measures, these changing attitudes meant football hooliganism was becoming both unfeasible and unfashionable. Meanwhile, in terms of not only fans but also of the players themselves, the game was increasingly linked to the fastest-growing and most popular phenomenon of youth culture. Clubbing.

Some of this association was inevitable. Footballers have always gone to clubs. It just so happened that, from 1990 onwards, the clubs players began to frequent were no longer naff, no longer places of despair and degradation. The new popularity of dance music rubbed off on the young men hanging out in clubs, young men who just happened to play football.

As club culture grew, the glamour increased. Hanging out at the right kind of clubs and wearing the right gear would get you in the style magazines or even the tabloids. And as more and more money flowed into football, the agents needed to discover new ways to market their investments. These investments were, however, marketing themselves.

"I'd say this is the first time since the Sixties that footballers have been marketed as if they were pop stars," believes Andy Lyons from

"When Saturday Comes", the football fanzine turned mainstream mag.

"Most football players have a lot of disposable income, so they can go out and be very visible dressed in their Armani suits or whatever. At the same time, a lot of new media is springing up around the dance scene and the agents are learning how to market their clients in these fresh areas."

"As the glamour increases around the sport itself, DJs and promoters are more happy to openly talk about their love of football," adds Iestyn George. "At the same time, players are more interested in the clubbing side of things."

For some footballers, though, their interest has gone way beyond propping up the bar and dancing badly (as demonstrated by Tony Yeboah at Vague). Liverpool's Stan Collymore has been running his own club tour, Pleasure, while QPR's Daniel Dichio and Liverpool's David James are set to unleash a soundclash-style mix CD. For Dichio, who has DJed in Ibiza as well as at Liverpool's Eden and London's Club UK, the rise of dance music has provided an obvious second career.

"It's something to have going whatever happens with football," he says. "Ten years ago, footballers were into curly perms. These days, they want people to know that they understand what's going on."

FOOTBALL'S new fashionable profile has, however, had a negative effect on some. The elements associated with glamour and popularity, such as expensive tickets and all-seater stadia, have resulted in something of a backlash.

"Football in Britain used to have a very unique atmosphere, which was partly due to the rough edges," says Terry Farley. "Back in the Eighties, going to Newcastle would be really rowdy, but now it's like a family trip to McDonalds. The ordinary supporter has been moved out in favour of the middle classes and football has lost out because of it. The game really is so middle class now. I mean, Pete Heller has a season ticket for Tottenham which is non-smoking!"

Today, the links between football and club culture have grown so strong, and they are so similarly marketed as the profile and glamour attached to each increases, that the original participants of both appear to have become alienated. But because the atmosphere inside of the grounds is no longer conducive to fighting (despite what happened at Ipswich, Coventry and Brighton at the end of last season), some of the supporters now take their frustration and violence outside the ground.

The original effects of drug culture have also worn off. In the north, the result of a few years of bad Es has seen some return to violence in the stands.

"It all but disappeared when the decent Es were around," says Steve, a Leeds regular. "But the Es aren't as good now, so people are starting to drink again. And with the beer boys comes the trouble. It really kicked off when we played Coventry because it was the end of the season. Everyone was pissed up and pissed off at the way we had been playing throughout the season. Suddenly, that tension was there again. People were looking for something to happen."

Not that the real hardcore hooligans ever really went away. Classic rival games like Leeds versus Manchester United have always courted trouble, and both Manchester City supporter Mick and Arsenal fan John took a break from the violence only to find themselves getting involved again.

"The problem will always be there," believes John. "It's definitely escalating again at the moment, but it's still not as bad as the Eighties. Now, when you're in a club, you can talk to the supporters of other teams. You might not like each other's team, but you're not going to go for it in that environment. When you're at a match, though, it's no holds barred."

Andy Lyons agrees that the violence hasn't gone away.

"There's always been trouble connected with football," he says. "Smaller numbers are involved, but in a way it's more violent because some people carry weapons."

More worrying is the fact that, because football and its trappings have become so fashionable, even hooliganism has become stylish. Books and videos on the subject are plentiful, with many more surfacing in the light of the Euro '96 Championships.

"I think all this writing about violence actually helps it come about," concludes Terry Farley. "People remember what went on in their youth, even if they weren't involved at that time. But hooliganism isn't stylish. If you look at the trouble which went off at the Coventry versus Leeds match at the end of last season, that wasn't glamorous. No way. It was just a lot of old men scrapping."



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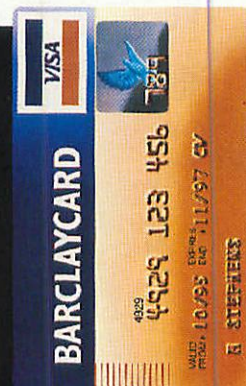
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E we go. . .

THE DREAM TEAM

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1 CARL COX (Goalkeeper)

Approaching his mid-thirties, Coxy could well be the Dino Zoff of the techno world. Okay, he hasn't got as cool a haircut as Billy The Fish, but if you don't stick the ball in the very top corner, you've got absolutely no chance of getting it past the loveable man mountain.

2 HARRI (Right Back)

Even though he's Scottish, if you look hard enough at his family tree (and use some Tippex creatively), we're sure you'll find an English great-grandad somewhere down the line. Let's face it, Scotland do it all the time. Or is that Wales?

3 ANDREW WEATHERALL (Left Back)

Definitely not one to stray far from his leftfield position, ol' Weathers possesses the experience and ability to endlessly surprise. Unlike Jeremy Healy, who's right back... in the dressing room.

4 TERRY FARLEY (Centre Back)

With his eagle eyes and keen sense of perception, Tel rarely misses a trick. His feisty temperament could, however, cause problems, so expect complaints about everything from the colour of the ball to the quality of the chanting on the terraces.

5 LTJ BUKEM (Sweeper)

That gold tooth could be the key here. He will charm the opposition with a glinting smile, then skin 'em blind with a devilish shimmy. Just as long as he doesn't live up to his surname.

6 GROOVERIDER (Midfield)

Also known as "The Mole", because of his fierce underground positioning. Just when you think he's disappeared from the game altogether, it turns out that, unbeknown

to the opposition, he has tunnelled his way from his own penalty box to the edge of their 18-yard line.

7 GOLDIE (Midfield)

The Vinnie Jones of the breakbeat could also be breaking a few legs if he doesn't keep that notorious temper under control. Still, just one look at his cropped barnet and metal mouth is certain to test both the sphincter control and the ball control of most smaller nations.

8 DARREN EMERSON (Left Midfield)

He may look like an ordinary geezer compared to Glen Hoddle, but when he lets loose with those 35-yard techno epics, he can pierce defences like nobody's business. He will also inspire pitch invasions from besotted female fans, which is handy if you need a strategic abandonment of the game.

9 SASHA (Right Wing)

The former god of hardmen has mellowed his style as he's grown older. And although his appearances at this level have got rarer, watch out for those long sweeping runs. Like his intros, once they start, they could go on for days.

10 DAVE CLARKE (Forward)

The Eric Cantona of techno, notorious for outbursts against authority and surreal existential musings on the fate of man. An enigma, he'll pepper the goal-mouth with fast and furious rapid-fire shots.

11 TALL PAUL (Centre Forward)

Obvious really, innit? You see, Trevor, with Sasha's long-range crosses taking what seems like forever to land in the box, the lanky beanpole of hardbag could be just the man to climb above the opposition's defence.



A FAN WRITES. . .

Gavin Haynes, A Life-Long Baggie

The situation has become a lot better. During the late Eighties, the atmosphere was darker, especially when we (West Bromwich Albion) played away. But there was also trouble at home. The worst was when Leeds came in 1983. They were just running amuck, which was really scary. Even when I was at school, everybody knew where the gangs met, where the fights were organised. People now mix more before and after games, there isn't that fear and there's no trouble unless you really look for it.

It all started to change at the end of the Eighties, when people started to smoke on the terraces. There was a mellower vibe and people were talking to each other. It's just like being in a club where you can talk to a stranger for hours. You also get the same sense of losing yourself, getting that release when nobody cares who you are or what

you do outside of those hours. You have the same sort of connection to other people you get in a club. You can hug complete strangers when your team scores, you're on totally the same wavelength for those two hours and you can forget everything. The chant when we score comes from the clubs, too, from "Poing Poing" by Rotterdam Termination Source. Every time a goal goes in, everyone leaps around going, "Boing, boing, Baggies, Baggies".

There is still some trouble, of course, such as at Portsmouth at the end of the 1994 season, when we took about 12,000 down there and dominated the town. As soon as we got to the ground, it kicked off. The club hadn't helped by only separating us from Portsmouth with plastic tape, which went straight away. We also always get trouble at the local games, especially with Wolves. When we go there, we get given the lower tier and usually end up with tea and bodily fluids all over us. Even now, you'd never try to walk around Wolverhampton in a West Brom shirt. . .

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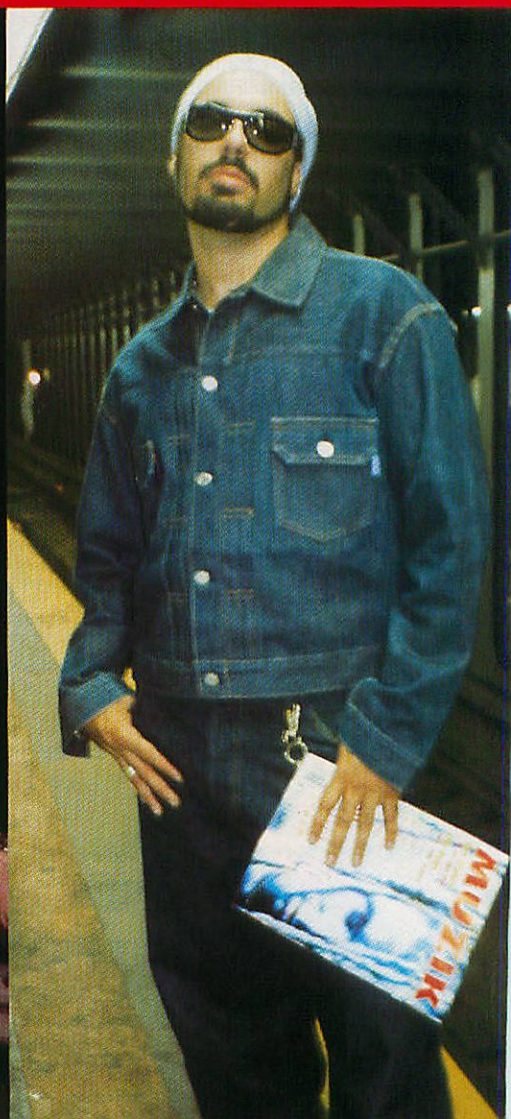
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A Guy Called Gerald

words **Rupert Howe** pictures **Pav Modelski**

spellbound

In 1989, 'Voodoo Ray' made **A GUY CALLED GERALD** a household name. In 1996, he's pulled out all the pins to produce a reworking every bit as good as the original. Ooh ah ah, yeah...

"STRINGS

OF LIFE", "PROMISED LAND", "BABY WANTS TO Ride", "Altered States", "LFO", "Acid Trax", "Open Our Eyes", "Can You Feel It", "Voodoo Ray"... The list is not quite endless, but it could fill a few pages. And while no two trainspotters would ever totally agree on the definitive moments in house music, there are certain records which time and affection have marked out as classics.

Part of this is down to nostalgia, a hankering after those good old days of weekend culture when people stumbled from club to club in varying states of intoxication, not caring whether they listened to techno, house, soul, rap or breakbeat. Part of it stems from a desire to increase stability in a scene where tastes can change almost overnight. Plus, for cash-hungry record labels, it offers a zero investment/instant return on their back catalogues through compilation albums and re-releases. But largely, it speaks for the quality of the music.

Whatever the reasons for such slavish veneration, most would agree that unnecessary tampering with a *bona fide* classic is the greatest possible sacrilege. Witness those abortive remixes of "Strings Of Life". Or the surplus-to-requirements package which recently offered various pointless reworkings of "We Are Phuture". Taking the old "If it ain't broke..." adage as a starting point usually seems to be the best policy. But none of the above seem to have deterred **Gerald Simpson**, the man we know as A Guy Called Gerald, from taking a fresh look at his own classic, "Voodoo Ray".

"Voodoo Ray" is one of the handful of records which marked the dawn of a uniquely British style of dance music. This exuberant mesh of staccato samples, scat vocals and solid 808 drums was the sound everyone had been waiting for back in 1989, the sound of Detroit, Chicago and New York re-routed via smiley T-shirts, Ecstasy and the Hacienda. There would be other records, other fashions and other parties, but "Voodoo Ray" stood alone. There was nothing else quite like it, before or since. Until now.

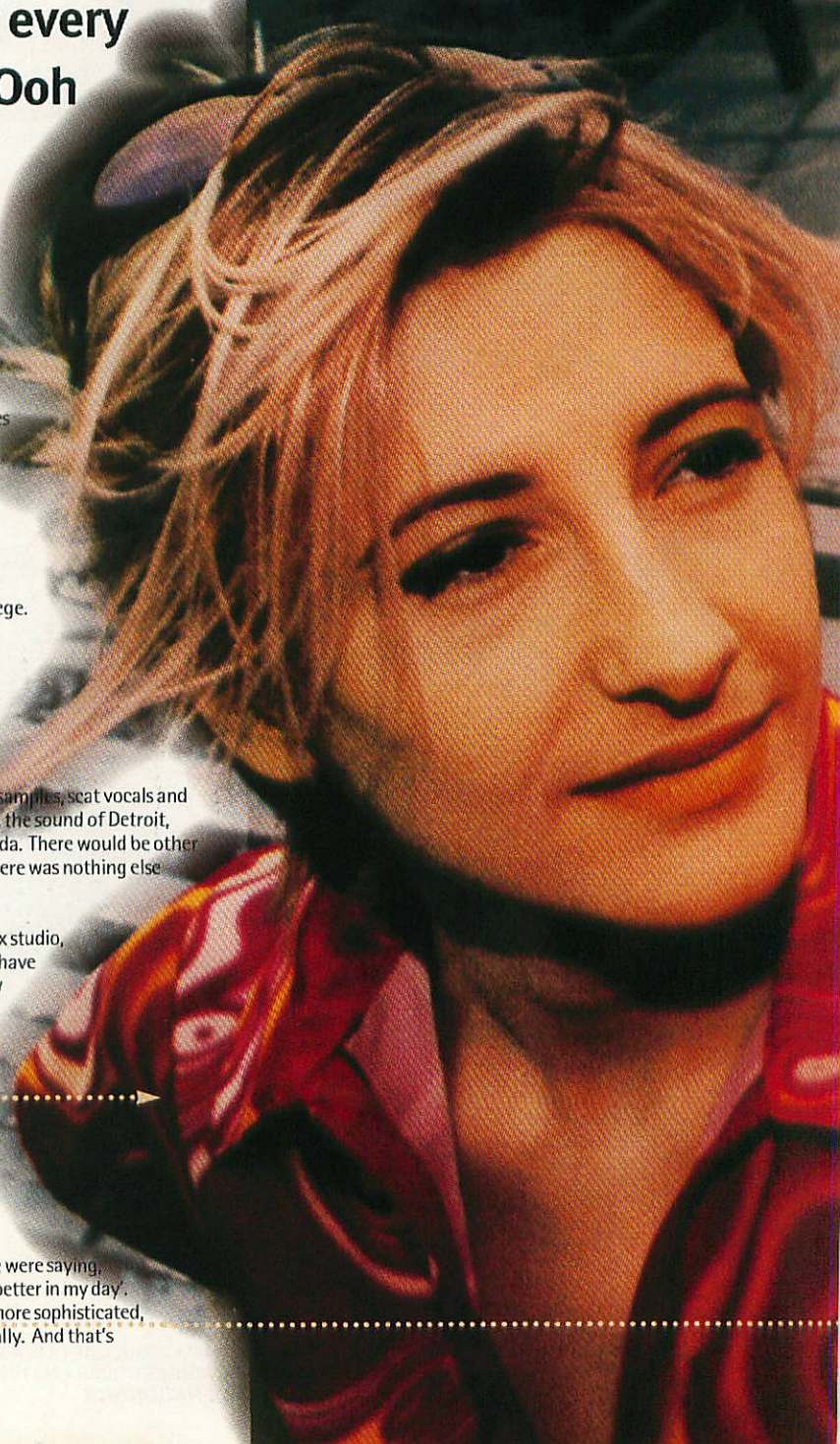
SITTING beside the Thames in west London, a stone's throw from his Juice Box studio, Gerald is typically nonplussed about the whole affair. "Voodoo Ray" might have haunted him throughout his career but, relaxing in the sunshine with a new superfly afro, he remains a model of easy-going cool.

Beside him is **Lisa May**, the blonde diva who provides the vocals for the new version of the track. And for somebody not long acquainted with the dance scene, she is acutely aware of the position she has placed herself in.

"All the remixes I've heard are very much based on the original track and so my vocal contribution doesn't really enter into it," notes Lisa. "But on Gerald's new mixes my voice is an integral part, so I will be very interested to see what the reaction is. I'm sure there'll be a few people who will say it's not as good the first one."

But surely that was a danger they faced from the start.

"It's not even a danger, it's inevitable," admits Gerald. "In those days people were saying, 'It's just a load of blips and squeaks', whereas now they're all like, 'Oh, it was better in my day'. To me, the new version sounds like what house music has become. It's a bit more sophisticated, not as sparse, and the vocals are a lot more powerful than they were originally. And that's speaking from the outside! I've lost touch, you know!" ➡





A Guy Called Gerald

Which is just another way of saying Gerald has always followed his own instincts. He knows that the purists will probably scorn his reworking of "Voodoo Ray", but the challenge of revisiting his most famous moment, of confounding the doubters and



arbiters of taste, finally proved too much. Besides, he was released from the usual strictures and the pressure was all off. There were no record companies breathing down his neck. And he had a new vocalist to work with, one who had no preconceptions.

"To be completely honest, I wasn't really all that familiar with 'Voodoo Ray'," confesses Lisa. "And because there are so very few vocals on the original and there's no point in doing the same thing again, I had free rein to go mad. Then I left it to Gerald to make sense of it."

It was now time to contact Gerald's electronic alter-ego Ricky Rouge and play around with the dynamics of house music in a way nobody else would dare. As a result, "Voodoo Ray" 1996-style is a quixotic hybrid of dark strings, tinkling pianos and breathy scat vocals. It has a brooding breakbeat intensity and a blithe, hands-in-the-air euphoria. It may not sound too much like the original, but the old sparks still fly.

"That whole 4/4 thing kind of got to me and I was like, 'Yeah, I'll do a remix, but I'm not going to do your conventional, straight, four-on-the-floor. For old time's sake, and for a bit of a laugh, I thought I'd put loads of piano into it. I did the same thing with a recent Ricky Rouge track which was loosely based around 'Promised Land' by Joe Smooth, because that was exactly the kind of stuff I used to listen to when I was into house music. The people doing that kind of thing are few and far between, so I thought, 'Why not do a bit of that? Have a few Italian pianos in there!'"

Gerald is quite clearly delighted with the new version. There are a host of remixes to accompany the package (dark and mysterious from Justin Robertson, upbeat and jazzy from Alex Reece, deep and hypnotic from Francois Kevorkian), but

none of them sparkle with quite the verve of Gerald's own reinterpretation. A fact which makes his decision to leave his name off the record (which will be released simply under the name of Lisa May) all the more curious. It's presumably a decision he's happy with.

"Yes, most definitely. I did the music, but groups these days focus on the vocalist, which I think is probably only right. I remember years and years ago, I always thought I'd love to be a record producer. I used to follow people like Jimmy Jam, Terry Lewis and Babyface. They're still there, but in the background of all these people you know, people like Janet Jackson. I'm just not really into the limelight business."

THE initial reaction to "Voodoo Ray" in June 1989 was certainly beyond most people's expectations, let alone Gerald's. It reached Number 12 in the UK national charts and prompted a flurry of activity among record companies desperate to sign the man who had managed to make British house music such a success. Unfortunately for him, this

wasn't a position he expected, or wished to find himself in.

"It was the first track I ever released," recalls Gerald. "So people probably thought I was going to be like Stock Aitken & Waterman or something and do 'Voodoo Ray' a million and one times. I know that's what all the record labels thought. I remember going to Chicago with my publishers and they locked me in their studio for two nights thinking they were going to get loads of house music. I wrote ballads! It completely freaked them out."

"It's what you feel at the time. When I wrote 'Voodoo Ray', I was really into the house scene because it was underground. When it started being used in adverts and pop groups began doing house remixes, I was like, 'Uh-oh!'. It was kind of like what they are trying to do now with drum 'n' bass. It won't work with drum 'n' bass, though. It's far too diverse."

But surely the passage of time has healed most of the wounds. Given that a whole generation of club-goers have fond memories of Gerald's music (even if they have been restricted to one nagging melody), can't he now view it as a classic document of the time in the same context as, say, "Strings Of Life" (a record just as momentous for the far less productive Derrick May)?

"I can't even say what I view it as," laughs Gerald. "No, it's a curse. It definitely is a curse. I have total respect for Derrick May's stuff. It's deep, man. But for me, with 'Voodoo Ray', everything that happened afterwards was cursed. That's why I was like, 'You do it Lisa!'"

Perhaps part of the curse is that Gerald himself is umbilically attached to the track. Despite the doomy, Phuture-type voice on the new version which intones, "This is the curse of Voodoo Ray", he has been here before. He revisited the record on his last, predominantly drum 'n' bass-flavoured album, "Black Secret Technology", filtering breaks behind the beat and renaming it as "Voodoo Rage" (this is also a nod to the original genesis of the track, since the initial sample he used said, "Voodoo rage"). It was Gerald who clipped the sample to create "ray"). Whatever the pressures exerted on him by the views and opinions of outsiders, it seems he understands that "Voodoo Ray" forms an integral part of his experiments in black secret technology.

"Yeah, definitely. 'Voodoo Ray' was like a precursor to the music I'm doing now. So it's a double-edged sword. I wasn't really into parts of it at the time, but once it got beyond people saying to me, 'Oh, that track doesn't sound like 'Voodoo Ray', do something else,' then I was like, 'Yeah, cool, it's a cool record'. I'm really getting to like it now."

IN a curious twist of fate, the first night on Lisa's tour to promote the single takes her to the Hacienda. Not surprisingly, she seems a little uncertain of the response awaiting her and laughs slightly nervously at the thought of taking the stage before an audience of expectant Gerald fans.

"They will all go, 'Who's she? Get her off! Where's Gerald?'"

"When you go up to Manchester, just wear a Kevlar jacket laminated with titanium or something," grins Gerald with mock reassurance.

"Nah, I'm just kidding! Only, I think the last time that I ever performed it live was at the Hacienda."

"Weirder and weirder," says Lisa, sounding even more doubtful. "I know they will all be going mad if Gerald isn't actually present."

"No, they won't," says Gerald. "I remember one magazine up there listing the 10 best things and the 10 worst things in Manchester. I think I was Number Five in the 10 worst list. They don't really like me up there!"

He laughs again, a man secure in the knowledge that, love him or loathe him, absolutely nothing is

going to touch him now. He's too strong, he's come too far.

He is, after all, the man who wrote "Voodoo Ray".

BEWITCHED BY 'VOODOO RAY'

TONY WILSON (Factory/Hacienda impresario)

"It was a track central to that wonderful period of life and Gerald's a lovely man, to boot. I remember we did a rave at a swimming pool with him which was great. Everyone was in their swimsuits. It really was a wacky night. Very groovy, very, very wacky. It was sometime early in 1989, so it still wasn't quite the done thing. It's strange because Granada are making a film about the famous night The Sex Pistols played at Manchester Free Trade Hall and who was there, but if you think about Gerald and about the whole world of 1988 and who was around back then, it was similarly seminal. And, of course, the lovely thing is that he seemed to disappear for three years and then return as one of the kings of the jungle. Which is just grand."

GRAEME PARK (original Hacienda DJ)

"I played the original version on my radio show about two weeks ago completely oblivious to the fact that it's being reissued! When it came out, I remember it really stuck out as a highly original track. I knew it would be big because it went down really, really well the first time I played it. Mike Pickering and I used to play it at the Hacienda on a Friday night. Mike would pick me up at the train station and straight away we were like, 'So what records have you got this week?', and I remember us both enthusing about 'Voodoo Ray'. The people in the clubs probably didn't realise it was from Manchester, but it really stood out. It was distinctive and over the first three or four weeks everyone was saying, 'Here comes that record again!'. I also remember how word got out that he worked at McDonalds at the time he put it together. We were all very impressed by that."

The 'Voodoo Ray' reworking, with remixes from Justin Robertson, Francois Kevorkian, Alex Reece and Gerald himself, is released on Mercury on July 15



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Hardfloor

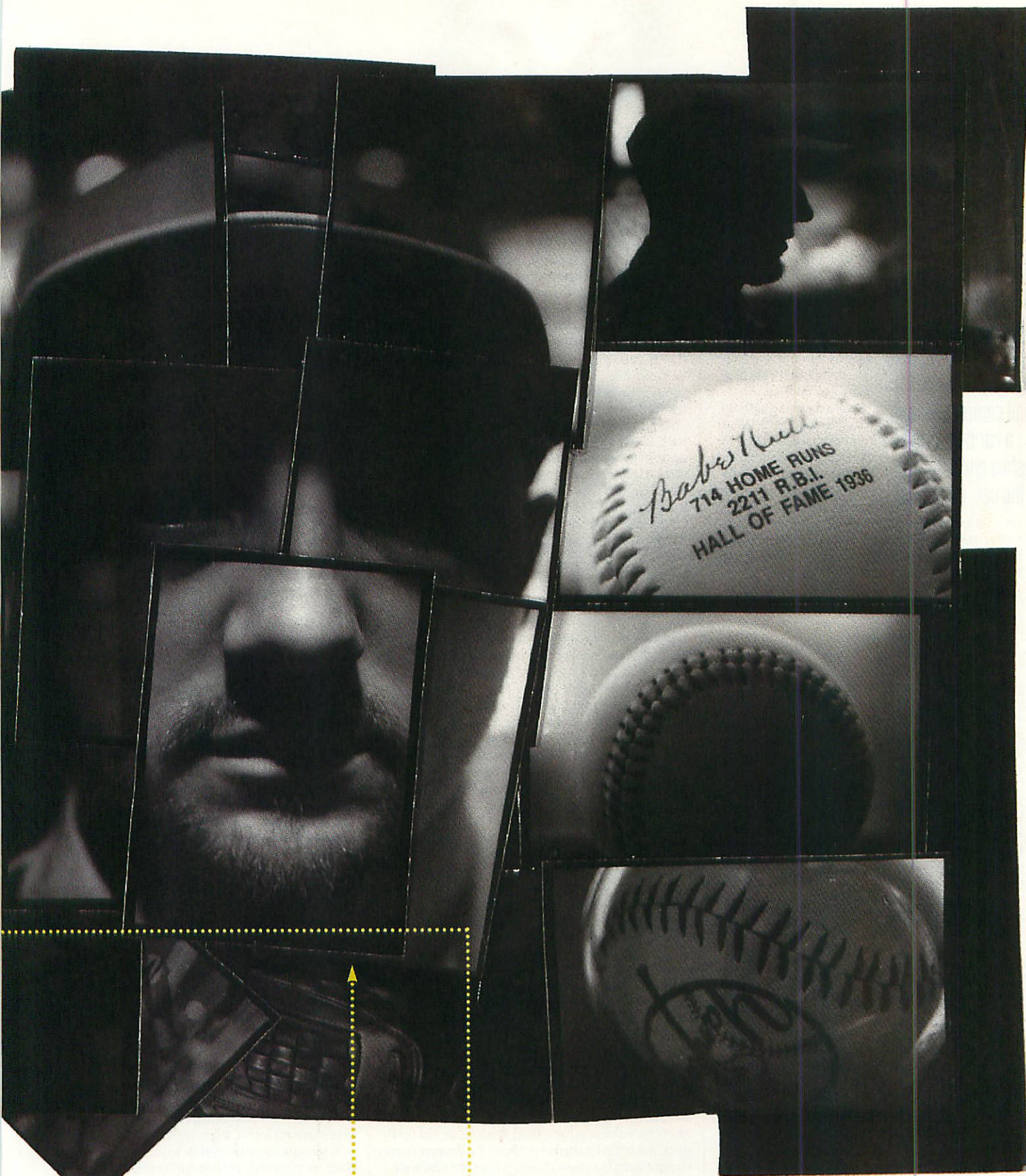
words **Kris Needs** pictures **Colin Hawkins**

Lethal acid workouts and endless major label remixes are the staple of the **HARDFLOOR** myth. But dig a little deeper and you'll find these boys know where credit's due... Will the real Beavis & Butthead please stand up?

the acid test

APART FROM SLAM, THIS IS THE ONLY interview I've done in well over two years. I simply haven't had the time. Or indeed the inclination. I'm tired of hearing the same quotes being trotted out by those who are either so intent on causing a stir that they come over like a fifth-rate spotty punk outfit, or so lacking in humour that the microphone has to be redirected to buttock level.

But Hardfloor have always intrigued. It's not just the fact that their music is an inescapably funky blend of pure acid house which has never stopped evolving since "Acperience" initially rocked our collective tree way back in 1992. Or the deliberately formulaised



remixes which played the major labels at their own game, endowing the lads with wheelbarrows of wedge while demolishing those dancefloors which weren't too busy slapping each other on the back for being twily futuristic or underground. There was always something else, too.

NOW "Strikeout", Hardfloor's new album, has arrived. It's a blast of fresh air up the stuffy kilt of reactionary techno somnambulism which often threatens to recreate the heyday of Yes and prog-rock with its twee concepts and sci-fi track titles.

The "Dadampbreaknoizphunk" EP was a clue to this. Eschewing marauding 303s for a bottomless future funk scuba dive, it moulded their unmatched electronic arsenal into fresh new shapes. It acted as a mellow taster, but the full-blown album ropes in an array of **Oliver Bondzio** and **Ramon Zenker**'s obsessions and perches, with bollocks flying on the very cutting edge of electronica.

So they've got into minimal techno. Oliver plays nothing else when he DJs. But the Hardfloor version avoids the dead-end loop-fest which stifles the current sets of some DJs into snooze central. They've still got the funk, that deadly finger-on-the-floor destruct button, and an unshakeable ability to take the electronic groove off into fresh

territories. Some will say they've ditched the acid but the 303 is still in there, it's just being used in a different fashion from the old time-honoured squelch orgasm. Listen to it squealing away on "Knuckle Skills", which uses the haunting piano riff from The Goodie Mob's "Cell Therapy" to brilliant effect. Today, it's the subtle drum programming which is the dominant factor.

All the tracks featured on "Strikeout" are connected with baseball. "Home Run", "Pitch-Hitter" and "Split Finger Fastball", for example. It's the same kind of logic which inspired titles like "Fish Et Chips" on the previous album. Beats named after a knob on a synth or Dr

Hardfloor

Who's sphincter. And so the interview is scheduled to take place at Babe Ruth's in London, a theme restaurant with bats all over the place and a lot of chrome.

I've only got an hour before the pair have to fly back to Germany and, as I bowl in late and jetlagged, I don't know what to expect. I've heard they hate interviews and could well be incommunicative. Ramon certainly doesn't seem overwhelmed by the prospect of another interview, but Oliver comes up smiling. Seeing as how he is sporting a baseball cap, it seems like a suitable ice-breaker to ask about the game.

"There's this programme like 'Candid Camera' which is only people falling over... There'll be a guy riding a bike and someone opens a car door and he crashes and flies over the car. I like that"

"I am the big baseball fan," beams Oliver. Ramon meanwhile keeps his head near to arm level on the table. Right, so he's the quiet one, the studio genius, while Oliver is the outgoing DJ, the talker. Well, that's the first impression anyway.

"I started playing baseball back in around 1983," Oliver continues. "I played a lot for about five years and I formed the first baseball club in my home town. We trained and trained, and eventually we went into the top league in Germany. The game is not really played professional there, though. You don't get paid. But we have four different leagues and we were in the first. I still like to watch baseball games now."

Who's your team?

"The New York Mets."

And you, Ramon?

"He likes football," says Oliver.

Who's your team, Ramon?

"Germany."

So when it came to naming the new album...?

"I don't like to name tracks the way everybody does in techno," says Oliver. "So we just thought of some funny things. Before, we had silly titles like 'Fish & Chips' and 'Mustard Cornflakes'. This time, I had the idea to make a little story and the tracks are... just a little story."

One of the cuts is called "Beavis At Bat". Now, I have to admit to being an unashamed "Beavis & Butthead" fan. When pissed, I'll stick my T-shirt over my head and start spouting off about Bumholio at the drop of a hat. A quick mention of "Beavis & Butthead" and the reaction is immediate...

"We both love 'Beavis & Butthead'," Ramon positively cackles.

"We tape every episode!" yells Oliver.

Check out the drop of "Beavis At Bat" and there's that laugh. Did you know Herbert sampled them, too?

"Yes, we did," replies Oliver with a big grin. "We sampled that Beavis laugh from a remote control you can buy in the comic stores. But Herbert sampled the whole remote control!"

So do you know the one where they go... Hang on, I'll just put my T-shirt over my head...

"The Great Cornholio, of course!" scolds Oliver. "Maybe we're going to use that in our next video. We're trying to get clearance from MTV. You can see the Cornholio if everything's going right."

Is it some kind of ambition to get your video on "Beavis & Butthead"?

"Of course! Ramon told me that if they ever show one of our videos he'll stop making music."

"It's the highest goal you can reach, for your video to be on 'Beavis & Butthead'," adds Ramon, following this with a brilliant approximation of the Beavis cackle.

"I don't think they are into electronic music too much, though," reasons Oliver. "They just seem to be into rock 'n' roll and a bit of a hip hop."

OUR conversation moves on to the popular image of German techno as serious, leather-trousered boffinry. Hardfloor have always been out to drop some kind of

bomb, however, whether it be the analogue apocalypse of "Aperience", or a flour one down the trousers.

"It's really important to have fun when you're making music," says Oliver.

"Yeah, very," adds Ramon, now visibly warmed up. "It's funny when you read the papers here which only talk about the sound from your keyboard."

But I suppose we'd better do so before Mr Drab of the Basic Channel Fan Club starts whining. You guys don't use very many samples, do you? On those rare occasions you do it's always a cracker, though, like The Goodie Mob or Beavis.

"That's the thing, because if you use bad samples then it can make the music bad," notes Ramon. "You have a good track, but then you have a bad sample. [Cue Butthead voice] 'Let the bass kick. Heh-heh-heh...'"

You've changed the emphasis of the 303 on "Strikeout". It's not gone, just given a different job to do.

"It's just not in the front," says Ramon. "It's more in the back, to give a little bit of feeling which is not quite so aggressive. We use it in other ways."

"No, it has definitely not gone," adds his partner. "We have a big studio with a lot of equipment, some old and some new. We try and check out everything that's new." "I think we are drum computer maniacs. We use very different sounds from drum computers, not simply the 909, but stuff like the DMX. All the sounds are typical of these drum machines and also typical of our sound."

THE last time Hardfloor appeared in Muzik, they were hung for a string of remixes which took their patent snare-roll-acid-mayhem-turbophunk blueprint to the highest bidder on everything from Mike Oldfield to The Shamen. Anyone will tell you the same thing, though. When you have been appointed Flavour Of The Month after a big choon, the majors all want a soundalike and they've got the big bucks to get it.

And, unless you're a deeply-principled monk, it's plain stupid to turn down a hefty wedge for two days easy work. But Hardfloor have never offered up a bad remix. They might have all sounded the same, but if they had tried to push forward the boundaries of techno at Mike Oldfield's expense, Virgin would probably have rejected it. What's more, those mixes still blow up the more energetic dancefloors.

"Yes, that is exactly what it was," agrees Oliver. "Labels would just call us up and say, 'It must be the Hardfloor sound, like on 'Aperience'. That's what they wanted from us and, so long as the vocals worked well with our build-up style, we did it. But we never repeat ourselves in our own productions. Our next remixes will definitely sound totally different to the last ones we did."

The duo's switch from 303-charged berserkness to stripped-down funk action really started with "Funalogue", a brave track when it appeared at a time of trousered-up techno bluster. There's also a noticeable slew of hip hop beats on the new album. Oliver says the funk has been with him since he got into music.

"I grew up with it. I started DJing in 1983, playing rap and hip hop at parties where kids break-danced. That's where my influences came from, black music and funky stuff. But when I started to produce, it was easier to do straight beats than funky beats. So the first album we did was straight beats. Then we found the funk."

Something German techno hasn't been renowned for. That variety of techno usually comes from the States.

"In funk, the drumming is important," asserts Ramon. "Someone like Cosmic Baby has very good sounds, but the rhythm is nothing."

You're very into the current tackle which is coming out of Chicago, then?

"I'm really into all the Chicago stuff," replies Oliver. "I also run a small record label called Jakpot, which puts out minimal, Chicago-type tracks. And when I DJ, I only play those kind of tracks."

A couple of years ago, it was quite a different, funkless

techno bath we wallowed in. Only Hardfloor and Richie Hawtin spring to mind.

"We met Richie in Detroit a couple of years ago and he told us what his next album was going to be like," says Oliver. "That was just before 'Respect'. I said we had just done a couple of funky beats and he told me he'd done

the same. Richie was talking about 'Train Tracs', which was a shuffle, but it was really dark. We made the sound not so dark and more happy."

With perfect timing, Ramon starts to snigger at the huge video and its Beadle-style footage of a dog humping a bloke's leg.

"It is really important to have fun in music," reasons Oliver again. "We are not trying to put across any real message with our tracks."

They start talking about movies like "Airplane" and "Naked Gun". You guys are into the stupid stuff, then?

Yes, really stupid!" exclaims Oliver. It has to be totally stupid. Heh-heh-heh. I also love cartoons. I love 'The Simpsons'."

"I don't like the Monty Python thing," adds Ramon. "I don't know why. It's just not my sense of humour. They have one gag and it goes on for 10 minutes."

Do you laugh when someone falls over?

"There's this programme like 'Candid Camera' which is only people falling over," chuckles Oliver. "I have fun watching it. There'll be a guy riding a bike and someone opens a car door and he crashes and flies over the car. I like that."

Ramon professes a liking for Spiderman, while Oliver drops his personal fave catchphrase.

"Pitching a tent! It's like 'fancy a pint'. We mentioned it when we were asked about Tribal Gathering. Nobody got it really."

Erm, nothing to do with the old morning stiffie, is it? We're off again.

"Morning wood! Ha-ha-ha! A special feeling in the Woody Allen! Woody Woodpecker!"

Which really begs the question, as Ramon is creased-up Beavis-style, do people take you too seriously?

"Sometimes they do, like with the remixing," admits Oliver. "That is really the only area where people try to knock us down. But we understand if people just want to know what equipment we use because, back in the day, I tried to find out which machine I needed to create acid sounds and nobody would tell me. They told me it was an extremely rare old analogue synthesiser which I couldn't buy anymore. I believed them, but then I met Ramon in 1990 and he told me that it was a TB303. So we went out and found one."

And what did they decide to do with it?

After a couple of obscure singles on Eye-Q, Sven Vath asked Oliver and Ramon if they would like to switch to his new Harthouse imprint. The first results appeared in mid-1992, although it wasn't until the end of that year before anybody really picked up on "Aperience", the acid dancefloor volcano to end them all. A classic which ruled for months and spawned 1,000 bad imitators. DJs would be threatened with a lynching if they tried to mix out of the breakdown.

"Of course the success of "Aperience" surprised us," concludes Oliver. "At the time we were making it, the scene in Germany was getting faster and harder, and we were pissed off with it. We made this track at 125 bpm with a long break in the middle which had no drums. When we initially played it to our friends, they said that the break was too long. They didn't understand what we felt about it."

IT'S safe to say that they probably do now.

And so we must leave Oliver and Ramon to be whisked back to their machines, Beavis videos and preparations for some live shows.

And what is the duo's parting shot? Peace? Acid rules? Stand firm, oh men of techno?

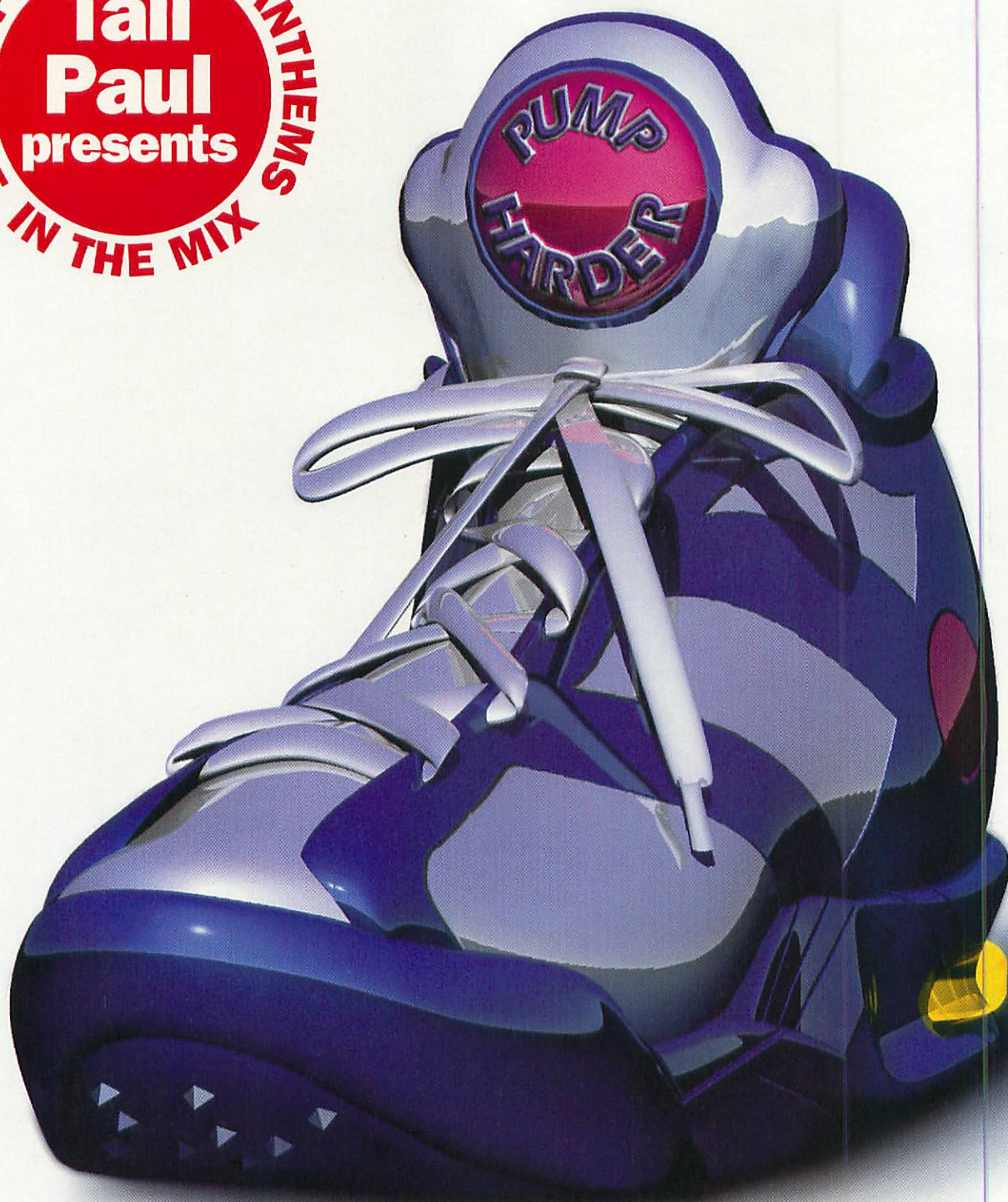
"Pitching a tent! A-he-he-he-he..."

Cool.

'Strikeout' is out now on Harthouse



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adam's

grapple

Almost against his better nature, **ADAM F** is rerouting his jazz funk tendencies into the finest breakbeat blues symphonies. And confounding all our stereotypes along the way

"We move into the Spirit/And the Spirit moves into us"
(Opening line of "The Bible" by Adam F)

WE'RE SEARCHING FOR RELIGION. THE BIBLE, TO BE EXACT. THROUGH the Hertfordshire countryside, past desolate churchyards and lush arable land, we finally cruise into the seen-it-and-missed-it village of Kings Langley. Winding our way around the fringes of the village, along quaint byways with names like The Nap and Water Boatman's Way, taking in the Ovaltine factory, we're almost there.

Down a leafy side-street, we eventually find ourselves outside a large three-storey country house with a Maserati on one side and the rusted hulk of a Rolls Royce Corniche on the other. Up two flights of stairs, past a scattering of "High Times" magazines, into the converted attic, and we're there.

The Bible. The studio home of Adam F, currently touted as jungle's brightest rising star. Two tracks, the immaculate deep wash of "Aromatherapy" and the jazz-mad, St Germain-meets-Rose Royce-down-at-Speed sound of "F-Jam", are set to put stardom within his reach. And you know what? There's nary a crucifix to be seen. No candlelit shrines and no icons. Just a somewhat apprehensive Adam and his equipment.

This is definitely not what we expected.

WHO do you think Adam F is? The 24-year-old is one of jungle's most elusive characters, and certainly among its most enigmatic. Check his record sleeves and you could be forgiven for thinking you're dealing with a sandal-sporting Jesus freak whose idea of a Sunday Social would be a quick three hours giving it some with choirs and confessionals.

After all, aren't both his studio and his first release for the Section 5 label called "The Bible"? Didn't the latter begin with a rip-snorting fire 'n' brimstone exhortation straight from a Baptist's pulpit? And what about the thanks and praise-be's on the sleeves? So far, every Adam F record has thanked "The Creator", adding Sunday School *bon mots* such as "Treat the earth and all that dwell thereon with respect". So?

"No, I'm not religious," sighs the man who claims the only time he ever wandered into church was because of the magnetism of the gospel music he could hear as he passed by. "I'm a strong believer in... something. The Bible is a good thing to follow as far as living your life in a positive way goes."

Everything about Adam beggars belief and induces gasps of incredulity. With his older tracks like "Lighter Style" (named after the jungle craze of holding lighters aloft and spraying lighter-fuel at them) and "Criminal Activity" (with its incendiary sample from the KRS-1 produced hip hop classic, Scott La Rock's "Criminal Minded"), he seemed to embrace both the sub-culture and the soundscapes of post-hardcore jungle.

A long way from the truth. Because when Adam talks about his early productions, in spite of their acclaim on dancefloors, his contempt is barely disguised.

"I don't come from jungle music," he protests. "Those tracks weren't me. They didn't represent me."

If you had asked him what "jungle" was, he'd have told you it was "somewhere in the Amazon, where they grow bananas." If you'd asked him to name an underground house tune, he'd have told you "The Power" by Snap. Most incredible of all, at the age of 17, he toured America playing keyboards for soft-rock has-beens The Moody Blues.

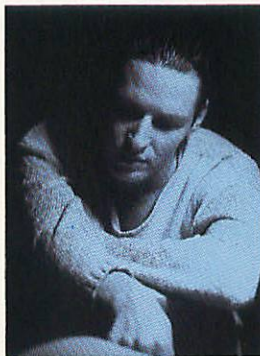
Like a lot of today's best producers, Adam F is an outsider. He'd rather you called his music "freestyle"... because it is a mixture of jazz, funk, doing whatever you want". Where many junglists spent their youth at clubs like Roast or Rage, instilled with the potency of breakbeat Scientology, Adam spent his youth in awe of funk and soul greats like Stevie Wonder, Marvin Gaye and Earth, Wind & Fire, trying to write songs somewhere between Phil Collins and Level 42. Clubbing didn't seem to come into it.

"Even now, I'll only go to a club if I know one of my dub plates will be played, just to see how it goes down," he admits.

Quizzing him about his early tunes, it turns out that he was simply channelling his musical talents into a structure which was not only unfamiliar but also initially unappealing to him.

"I'd get hold of five or six of the latest jungle releases and just try to do something along those lines."

Invariably, though, he was pretty bloody successful. And how could he not be? He was brought up in a showbusiness family. His father was a well-known glam-rock star of the Seventies (we're sworn to secrecy), while his uncle was an equally popular leader of his own pop-rock band. Heck, even that rusted Corniche outside used to belong to Elton John.



IF there's another producer out there who works like Adam, it's St Germain's Ludovic Navarre. With "F-Jam", Adam managed to get Van Morrison's guitarist, Sade's flautist, a drummer and a double-bass player all jamming freestyle, before later arranging it over a beautifully psychonautic drum 'n' bass soft-step. It's no wonder he's already being courted by a major, for whom he's planning to finally indulge all those long-held visions of recording real live jungle, no imitations accepted.

"As far as I'm concerned, 'live' means a proper performance. A lot of people just think it's trendy. They'll get a bass player to do something, but only sample a two-bar loop of it. I want to really expand on that 'F-Jam' vibe."

To prove the point, we listen to one of the tracks for an EP he is planning for Metalheadz, a supreme piece of funk-out, 21st Century Blue Note-ness. In contrast, the flip side is a turbulent foray into the dark side which prompted DJ Hype to ask Adam if he thought summer was already over.

As we listen and admire, up pops the image of Adam as a 17-year-old stranded on some American enormodome stage as aging rock stars peddle "Nights In White Satin" for the umpteenth time. Yup, he may have discovered it against his better nature, but you can't help feeling that Adam F has this time chosen the right religious persuasion. Just keep praying that he continues to believe.

'F-Jam' and 'Aromatherapy' are out now on LMP and Section 5, respectively

"No, I'm not religious. I'm a strong believer in... something. The Bible is a good thing to follow as far as living your life in a positive way goes"

clubs and lives floor fillers

Archie, Club 69 regular

CLUB 69

Rocky's, Paisley

IT'S a Saturday night and we are standing in the middle of the finest Indian restaurant in Paisley, the Koh-I-Noor. Despite the thump of underground funk pulsing from somewhere close by, nothing is out of place... Unless you count the steady stream of switched-on clubbers disappearing through a side door. And the strong sense of excitement which hangs in the air like napalm.

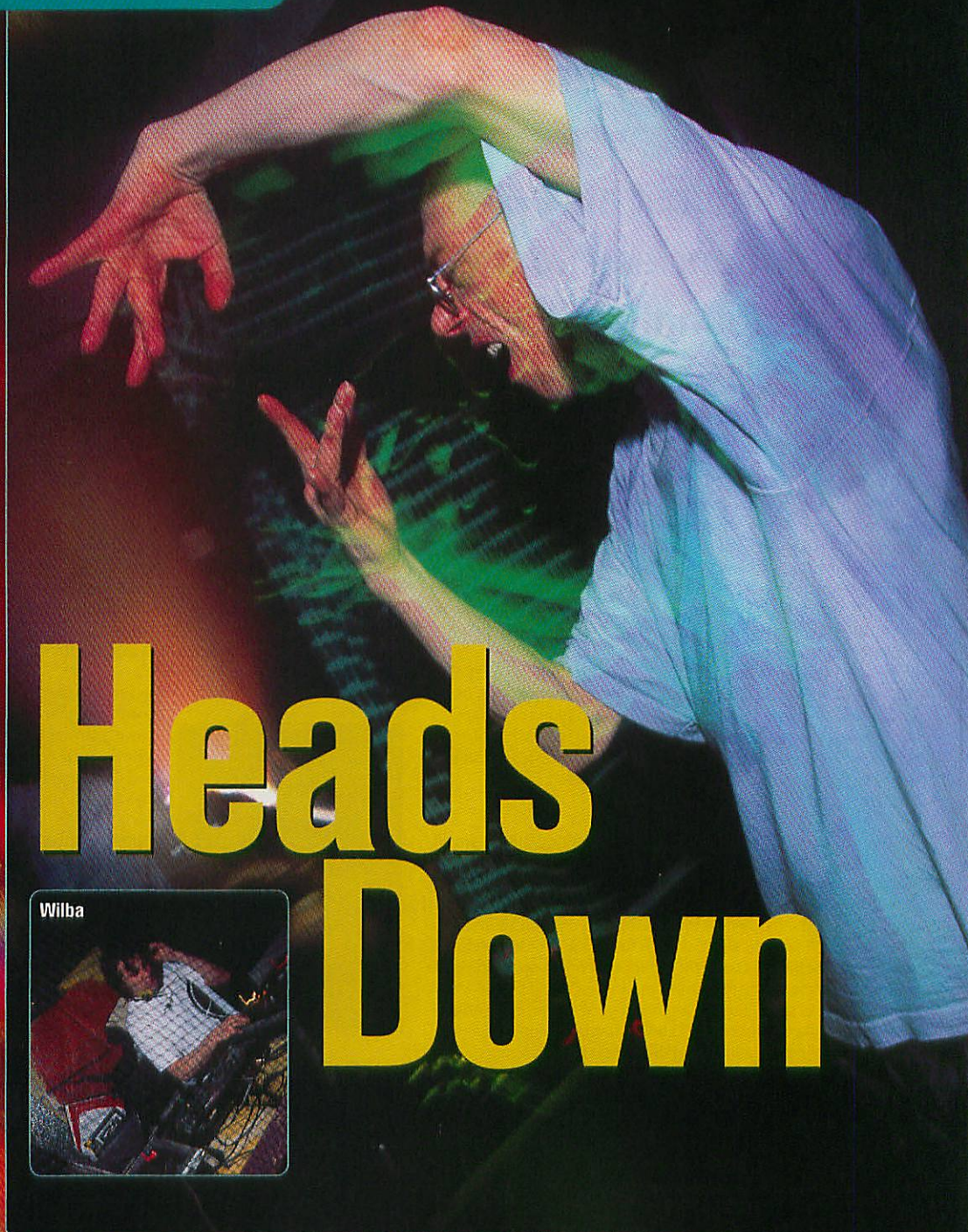
Abdul, the Koh-I-Noor owner, lets a grin spread across his face. To the uninitiated, this might seem like the start of a mystery. But it is not. Underneath his restaurant is a basement which is the home of an equally deep and underground experience.

Club 69 has built a considerable reputation for itself since it opened in 1992. With an impressive list of guest DJs which combines local talent with the likes of Juan Atkins, Andy Weatherall, Robert Hood and Suburban Knight, the night has become one of the most crucial in the country. Other visitors to the club, including Mike Banks and 430 West's Lawrence Burden, confirm that something special happens under the Koh-I-Noor.

"It's all about the music," explains Alan Gray, who along with Barrie and resident DJs Martin and Wilba, is responsible for the passionate vibe. Which is no great surprise, as Club 69 is run by the team behind Scotland's highly-rated Rub-A-Dub record stores, stockists of deep, urban grooves ranging from the full Underground Resistance and Basic Channel back catalogues to the latest Black Nation and Direct Beat offerings.

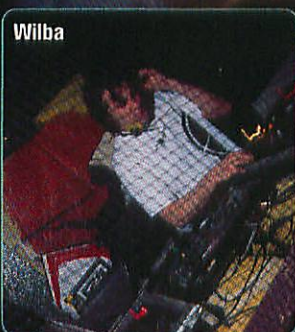
Downstairs in the club itself, the intimate, 200-capacity space has an electric atmosphere. It's like acid house all over again. On the dancefloor, things are heating up as tonight's guest, Twitch, spins an inspired set which includes the insistent poke of Shake's "Mode EP" and the funky-out rhythms of Idjut Boys' "Jazz Fuk".

Club 69 is one of those special places where light and darkness and dancing all assemble into one euphoric rush, where everyone is smiling and where the feeling is everything. Sometimes it gets too good for words. Like the moment when Wilba eases in Phortune's "Can You Feel The Bass" and the dancefloor accelerates towards



Heads Down

Wilba



the ether. It's the kind of vibe you get in the other great underground clubs, like Glasgow's Sub Club or Tresor in Berlin, where everyone is locked into the same wavelength of deep grooves and good vibes.

"All we're trying to do is put on a good party," attests Wilba. "When we first started the club, it was only our friends who came down. But we have now built it up to the point

where we have a membership of around 400 people. This isn't really a money-making exercise for us, though. We simply enjoy having everyone's company."

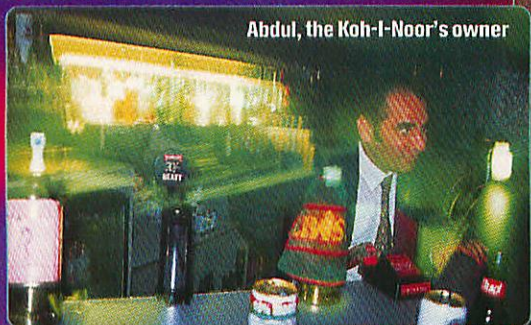
At the end of the night, as people organise after-hours house parties and swap phone numbers outside the Koh-I-Noor, Alan explains how Club 69 came to be held in such an unusual location.

"We wanted a venue which didn't have any stigma attached to it. We wanted somewhere completely new, where we could be inspired solely by all of the fantastic records we'd fallen in love with. And this place offered us the perfect chance to do just that."

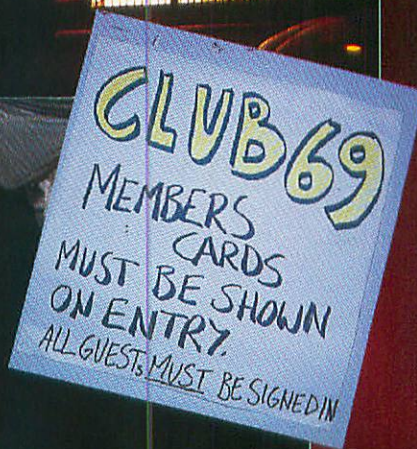
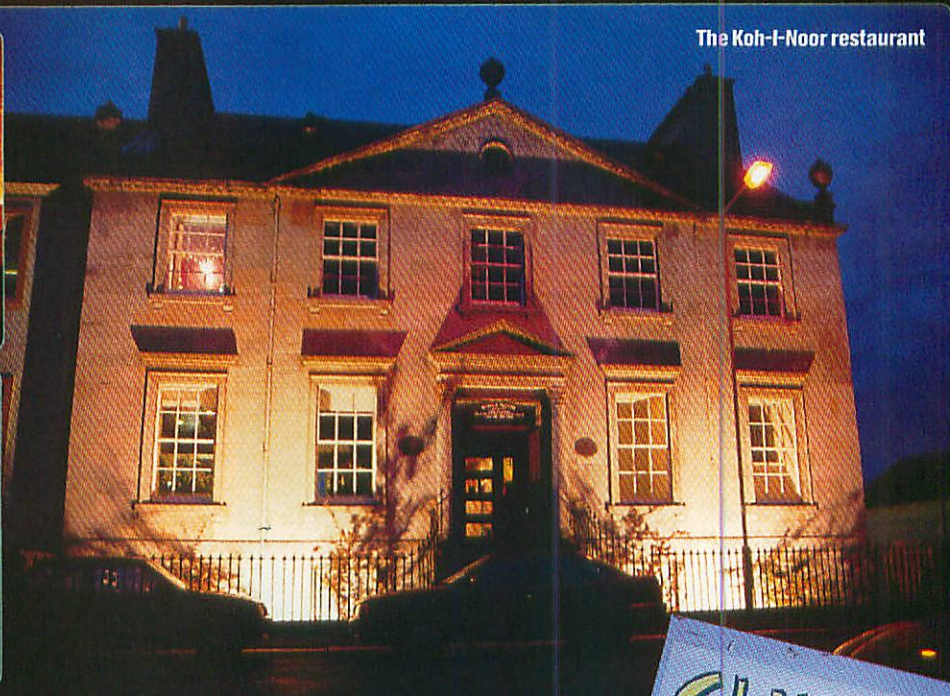
Club 69?
Definitely one from the heart.
Stephen Cameron



The Koh-I-Noor restaurant



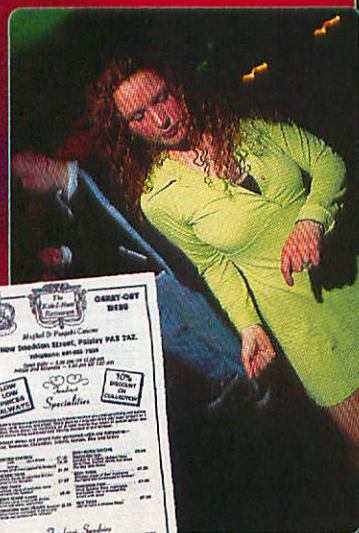
Abdul, the Koh-I-Noor's owner



The Club 69 crew: (left to right) Katie, Barrie, Alan and Wilba



Twitch

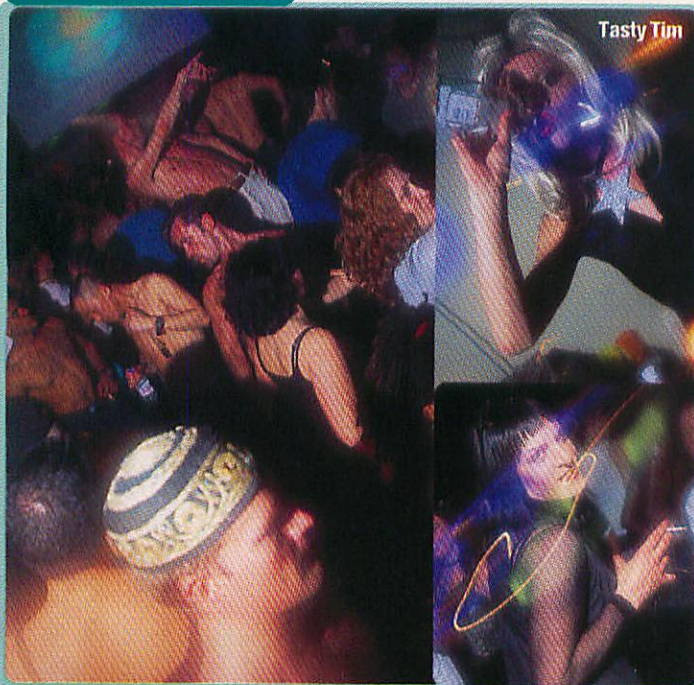


10 TO CHASE

The tracks which rocked it at Club 69

- VICE - "Player Hater" (Black Nation)
- WILL WEBB - "Extraterrestrial Phunk" (Direct Beat)
- PROJECT - "PM" (Guidance 002)
- DOPPLEREFFECT - "Infophysix" (Data Physix)
- GIGI GALAXY FEATURING SIMONE STAR - "Universal Love" (Go Girl)
- THOMAS BARNETT - "Brotherhood Of Blood" (Visillusion)
- BOOM SMACK - "The Anarchist's Songbook" (Vinyl Dogs)
- STS - "Trip To The Graveyard" (Guiding Light)
- EGYPTIAN LOVER - "Dance" (Egyptian Empire)
- H1000 - untitled (white label, USA)

Chart supplied by Club 69 residents, Martin and Wilba



DTPM

The End, London

AND on the seventh day, God created Delirium Tremens Post Meridum...

DT, as it's affectionately known by the regulars, is an afternoon spectacular which has been spicing up post-Trade or pre-FF (as was) Sundays for quite some time. And happily, with the blend of pumpin' house and NRG sounds it purveys, it looks like being around forever. Just like Hoola Hoops. DT is a place for the cognoscenti, the glitterati musicali and no small number of chiselled boyz in tight tops for whom the weekend, in the classic words of Testa 2000, "Can't stop, won't stop".

From its 1993 debut in the amyl-filled vaults of Holborn's Villa Stefano (where sandwiches were served at midday and had curled up in the heat by 1pm), via the somewhat unsatisfactory locale of Bar Rhumba, to its current home at top nightierie The End, DT has sat supremely on the edge of musical boundaries, unparalleled in its vision of a future where hedonism is the religion, disco biscuits the local currency and non-stop grooving the national pastime.

Sunday is DT, and DT is Sunday. Daytime clubs have a vibe all their own and Sunday daytime clubs (even if, like DT, they start later than they used to) take that particular vibe one step further. On the one hand, there are punters still surfing the wave of a heavy Saturday night. On the other, there are bright-faced new arrivals whose CK One is fresh, whose D&G singlets are unsullied and still firmly in place. Both sets are, for contrasting reasons, united in a desire to have it badly, madly and dangerously. The result is a distillation of hedonism you would be unlikely to find anywhere else. It's all rather gorge, actually.

Making The End DT's new home was a wiser-than-wise move by promoter Lee Freeman, for it has enabled the DT vibe to be taken one step further. How so? Well, at last the decor befits a club of this stature, the sound system is flawless, the bar staff more acclimatised to the needs of clubbers and, most importantly, there are two rooms. In one fell swoop, the added space has doubled the DJing talent and upped the numbers who can simultaneously indulge. The greatest amount of good can be given to the largest amount of people and DT has become a utilitarian club in the truest sense of the word.

Beat barons Malcolm, Craig Daniel, Smokin' Jo, Jeffrey Hinton, Tasty Tim, Nick Fereday and Glenn Miller grace the lounge with an array of deep, pumpin' beats. Down in the vaults, where the bpm's are boosted and the sonics are harder, lurk Paul Christian, Tracey & Sharon, the Sharp boys, Alan Thompson, Steve Thomas, Karlton and Queen Maxine. The doors are opened at 6pm and reluctantly shut again in the early hours of Monday morning. And, incredibly, it's only a fiver for members.

DT, you may conclude, is great shakes indeed.

Dave Fowler

Tasty Tim

IT'S ON

Club 9, London

UPON entering It's On, you need to brace yourself for the kind of immature behaviour

previously only witnessed at a school disco. Falling over is commonplace, moonwalking is a bit more tricky but still possible if drunk enough, and lobbing bog rolls across the dancefloor is not big or clever, but is nevertheless undertaken with enthusiasm. This is what you learn to expect at this place and tonight's crowd are in typically exuberant spirits. Yeee-haw!

It's On is a very intimate affair, where everybody knows somebody else. A place where up-for-it fellows and fellowettes gather on the second Friday of every month for the kind of knees-up which would do the regulars of the Queen Vic proud.

From its humble beginnings at Club 9 in Kensington 18 months ago, it's gathered a loyal following of regulars and friends built on a reputation for "top tunes, shite mixing".

The club's resident DJs, Jake, Bruce, Gareth and Rowan, as well as tonight's guest jock, The Moocher, spin anything from breakbeat-hows-yer-father to saucy soul to rap. Box Saga's "Black Fly", Adam F's "Circles" and, naturally, Flowered Up's "It's On" are, however, the cuts which induce the highest levels of mass histrionics.

Whether it is the friendly and familiar party atmosphere, the 10 pints of lager consumed at the bar, or the five hours of first class music, you're guaranteed a total bender. Like Rod Hull and Emu on the loose at a Russ Abbott party fest, it's a lethal cocktail which is conducive to bouts of silliness and mayhem. Weird dance craze revivals on the night include some pretty sorry individuals attempting to do the tango to jungle, while others consider tobogganing across the dancefloor on their chests to be the latest thing.

Widespread floor carnage is pretty inevitable and by the time Underworld's "Born Slippy" hits the decks, the rabble has degenerated into a pogoing, shambolic mess. Half of them are holding their drinks aloft, saluting the DJ box and yelling "Lager, lager, lager, lager, lager",

while the other half are embroiled in a big bundle on the floor.

And if you thought it couldn't possibly get any sillier, the grand finale is "The Theme From Minder" by Dennis Waterman, which precipitates a good old sing-along. Yes, sadly, everyone knows all the words.

Vanessa Wilks

LOVETRIBE

Queernation, London

ON paper, with the production talents of E-Smoove's cousin, Dewey B, and the label support of red hot British major AM:PM, to say nothing of select PAs at some of the country's coolest spots and club chart pressure aplenty, it all looks good for Chicago's Lovetribes.

The tune which has caused the fuss, "There But For The Grace Of God", has been in existence since around the end of 1995 and is featured on a mix compilation for Manchester's Hacienda. Unfortunately, watching singer Tanya running on the spot of The Gardening Club's makeshift stage to a backing track while she pays service to the lyrics "Stand up/Put your hands up high" isn't too inspiring. Even by the most elastic stretch of the imagination.

It's certainly true that the vast majority of PAs struggle to find a live dynamic. It's also true that Queernation's usual let's-dance-not-pose fraternity seems somewhat under-represented. But both of these factors aren't really good enough excuses for the poor quality of this evening's

garage-by-numbers.

There are one or two polite cheers from the audience, but the real entertainment is provided by the guy who is dressed up like tennis star Billie Jean King circa the early Seventies, complete with a sweatband and a white pleated skirt.

Michael Morley

LIFELINE 25th BIRTHDAY

The Hacienda, Manchester

CONCEIVED on a bad acid trip during the original Sixties psychedelic Summer Of Love, Lifeline, the Manchester-based drug advisory charity, has a blindingly obvious job to do. To provide an anti-propaganda, no-nonsense lowdown on drugs and their various effects.

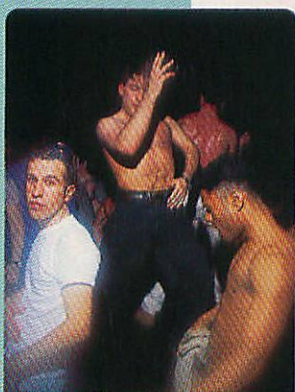
Lifeline's agenda was not to wage a war on drugs, but to ensure that if people did choose to smoke a blunt or snort a line or swallow a pill, they'd know enough about their chosen vice to do it as safely possible.

And so it is not without significance that their 25th Anniversary is organised to take place at the Hacienda, the scene of the first Ecstasy-related death in the UK. It was in direct response to this tragedy that Lifeline set up the "It's Too Damn Hot" campaign which highlights the danger of dehydration. And while the government continues to dodge drug issues by way of hypocritical scaremongering, it's hard to imagine where the half a million plus Ecstasy users in this country would be today if it wasn't for the informative antics of Lifeline's top cartoon ravaah, Peanut Pete.

The latest government awareness-raising programme has finally cottoned on to the fact that the vast majority of drug users are not addicts or people with deep personal problems. However, with the stepdaughter of the politician who actually instigated the campaign in question having admitted to smoking 10 extra-large roll-ups a day, it has already been reduced to what can only be described as a farce.

Which only goes to show that, 25 years on, Lifeline is as invaluable as ever.

Rachel Newsome



harsh and
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the illustrious
must eternally
survive.

HT

HARD TIMES

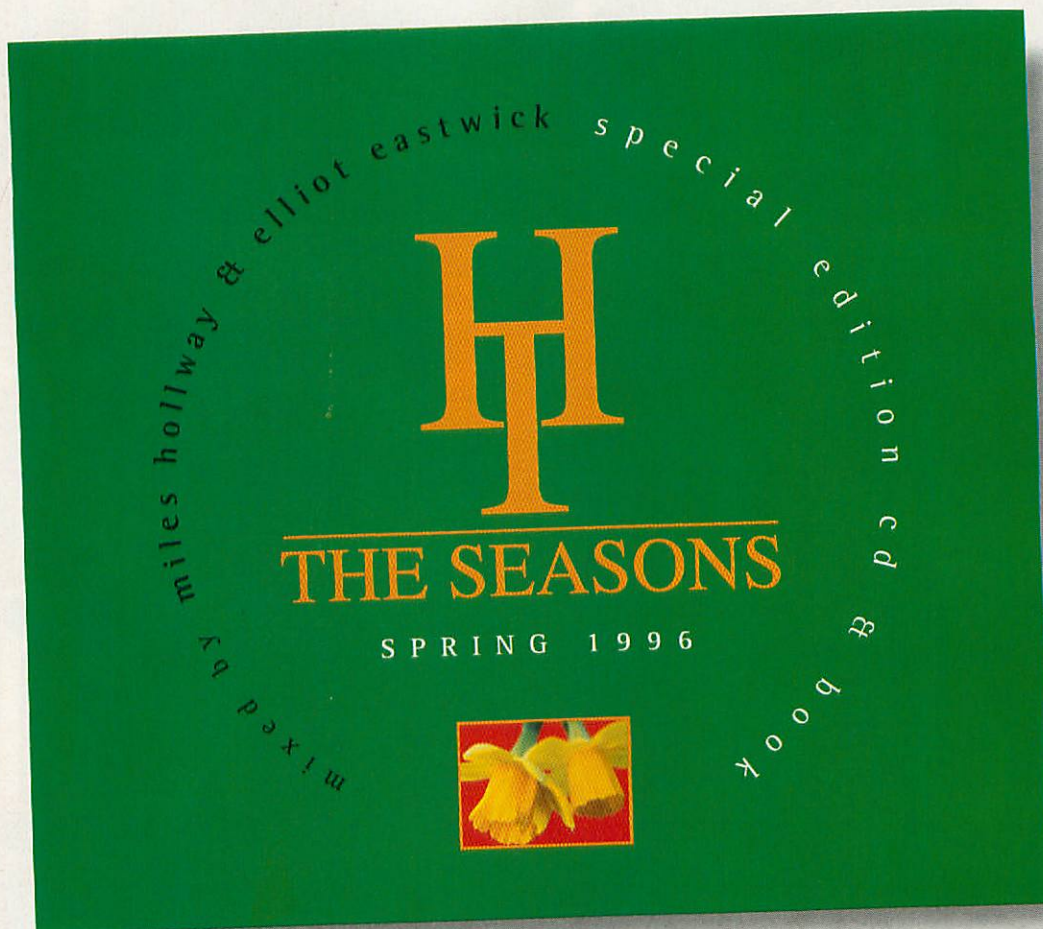
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JAMBORU

xpö, Burnley

JAMBORU is a merger made in heaven. With the promotional talents of Leeds' Up Yer Ronson club empire and the organisational know-how of the team behind Angels, the opening night of this brand new venue was always destined to be a roadblock event.

For Paul Taylor, who played his last, emotional night at Angels the week before, xpö is a dream come true. Transporting 22 years of experience from Angels to a purpose-built club of his own making and design has dominated his waking hours for years. Tonight, all that neural activity comes to fruition.

The truly unique Angels atmosphere has been laid to rest forever and Taylor, together with his ever-faithful following, have come of age. And what an age it is, as Jamboru pull car-loads of commuter clubbers from all over the north of England eager to see this, the latest addition to Britain's clubland terrain.

Taylor and his xpö co-owner Steve Faras have landed themselves what can only be described as the deal of the century. Beating off competition from Burnley's library next

door, they

were able to purchase the building for just £125,000. Another £500,000 later, they are now sitting pretty on top of a club estimated to be worth some £2 million.

Housed in a Grade II listed Victorian Baptist church in the centre of town, xpö truly is an amazing sight to behold. Inside, three floors of high-ceilinged minimalism make for a perfect acoustic environment. Down in the basement, a capacious bar acts first as a warm-up space and later on as a chill-out zone.

Upstairs on the first floor, a dark and foreboding dancefloor heaves and sweats. And then, on the second floor, is that focal point of any club, the main room.

It's a massive cathedral of a space, over which towers the DJ booth and a glass-fronted VIP room. Perfect for hedonistic weekend nights like Jamboru, Allister

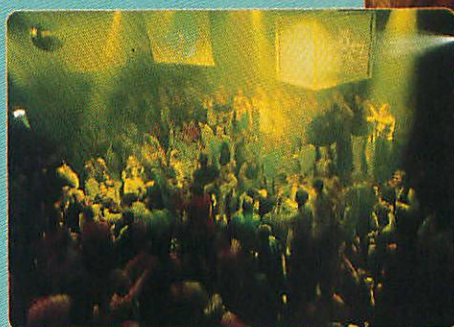
Whitehead and Paul Taylor set about the business of dropping huge vocal house tracks. The likes of The Lisa Marie Experience's "Jumpin'" (Whitehead) and Serial Diva's latest remix of Inner City's "Do Me Right" (a world exclusive from Taylor) fill up every inch of the cavernous room. The crowd's response is preordained.

With three separate floors and sound systems to play with, Up Yer Ronson are planning to expand their musical horizons. Building on a tradition they started when DJ

Ease was a Ronson resident, they've booked local lads Audio Traffic and Umberto to mix up future funk, mellow drum 'n' bass and electro in the basement. But it's



The guest-list meister



Chris Mellor



Paul Taylor

their plans to regularly bring in people like LTJ Bukem which they hope will really shake up the mainstream and still pull sell-out crowds.

At the very least, xpö's built-in lift up to the DJ booth and VIP room look set to make Burnley a firm favourite with international jet-set DJs who don't like stairs!

Oliver Swanton

OASIS

Maine Road Football Ground, Manchester

AS some other rather famous Manchester scallies once said, this is the one. Yes indeed. Spike Island. G-Mex. And now Maine Road. It's been a long wait, but there's no doubting any again. Manchester (with all its chest-jabbing, jaw-thrusting arrogance) is in the house once more, accessing all the areas those of us who long ago surrendered our bodies to the chemical beat had assumed could never be moved by the mere power of the crashing guitar chord, the rock 'n' roll anthem, the song.

Some of you are probably wondering what in the hell this louche bunch of wordy Mancs are doing invading Muzik. Get wise. We're supposed to have opened up. The dance/rock guitar/synth wars fizzled out as soon as we realised the future would be more incendiary if we all just got along, actually.

That's why any self-respecting eclectic DJ set (from The Chemical Brothers to Justin Robertson) and any worthy after-hours party should always include an Oasis tune. As somebody points out tonight, their purpose is to create irresistible anthems. Anthems which unite.

So there are over 30,000 of us standing on a football pitch and, frankly, you wouldn't want to be anywhere else in the world. You couldn't feel any higher if you were sitting in a bath of liquid E at Tribal Gathering at the moment "Higher State Of Consciousness" goes all wibbly-mad over the PA.

The highlights include the truly awesome "Wonderwall", natch, (sung word-for-word by the wrinkly industry types on one side of

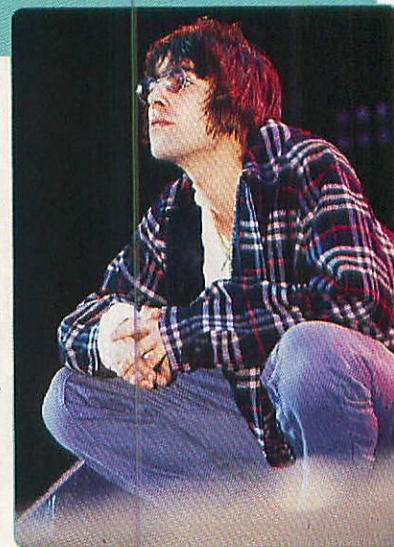
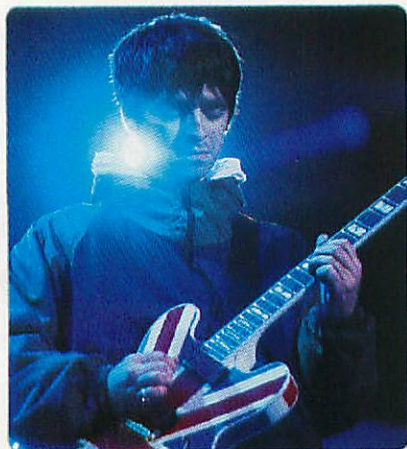
me and by Janice Long's kids on the other. Honest!) and the moment Liam mock-prays before a giant screen photograph of John Lennon. The faux-melancholy of "Cast No Shadow" is every bit as rabble-raising as irresistible gargle-blasters like "Don't Look Back In Anger" and "Live Forever". And while Oasis do so little to conform to rock stage tradition, they still manage to come across as people-friendly. I can't help but wonder whether "Whatever" wouldn't have been considered a Balearic classic if it had been released five years ago.

You see (and he makes no bones about it), when Noel Gallagher writes tunes, yes, he nicks from the past, but he nicks from the very best of 'em. There are the T-Rex-style monster-boogie riffs of "Cigarettes And Alcohol" and the glam-rock Glitterisms of "Ask Calvin". Resistance is utterly futile. Every single sucker-punch riff makes you smile like a tom-cat in a cream factory.

Oh, and there are enough drug references to send Dame Olga Maitland through the roof. You've sung "Fuck Tha Police". Now it's time for "Where were you when we were getting high?" ("Champagne Supernova") and "Chained to the mirror and the razor blade" ("What's The Story?").

If you can't get high on the adrenaline surge of Oasis' anthems, fair enough. But for those of us who were about to stop rocking forever, then found ourselves pulled back from the edge by this rag-bag bunch, our feeling is one of sympathy. Oasis. Tunes. Rule.

Calvin Bush



Pictures: Mark McNulty

Pictures: Stephen Sweet

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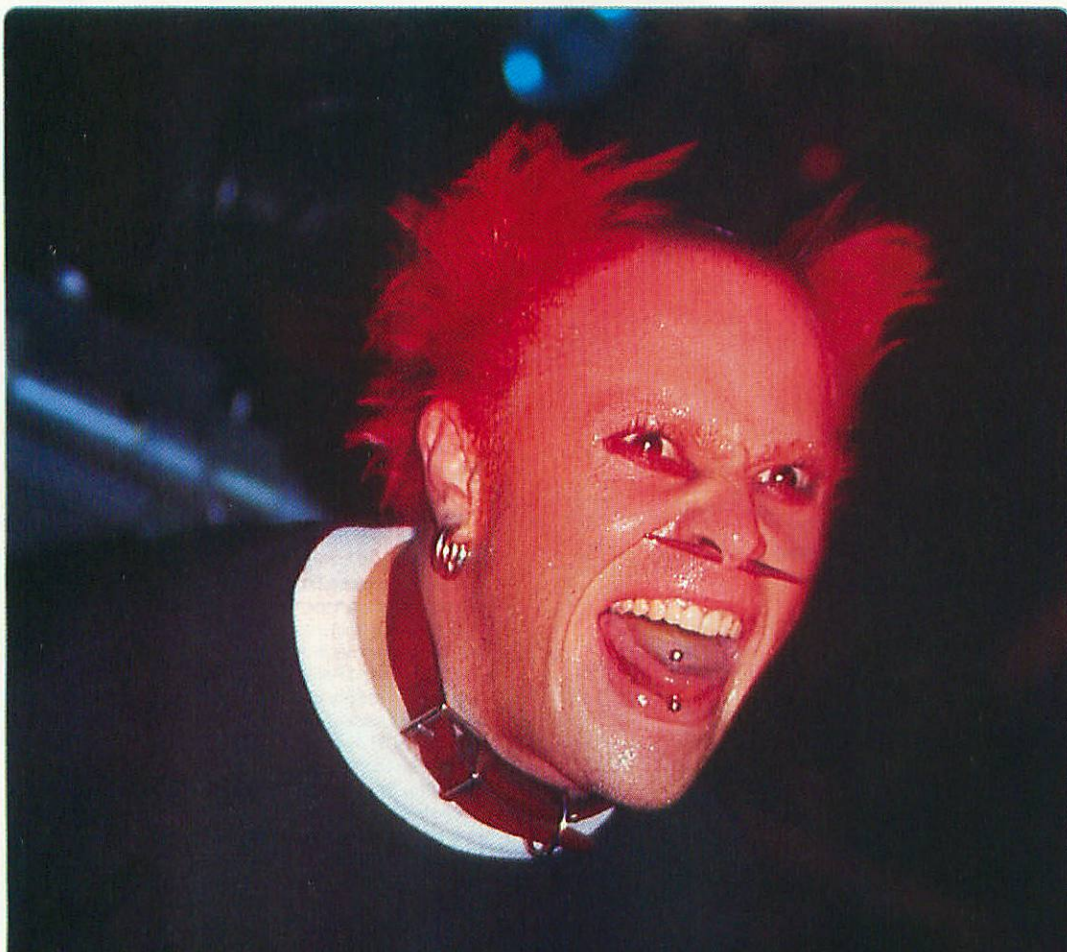
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Keith, The Prodigy

THE ESSENTIAL MUSIC FESTIVAL

Stanmer Park, Brighton

ESSENTIAL this festival might be, but one essential ingredient is unfortunately missing. Organisation. With just two entrances to serve the estimated crowd of 10,000, the result is a three-hour bottleneck as the punters try to force their way in.

Once inside, each of the tents burns with pure energy, as the crowd are determined to get their fun out of the few hours left. The amassed throng waste little time in checking out the jungle tent, where Grooverider and Roni Size slay the audience with their respective sets of solid rollers.

Inside the smaller Sabrettes tent, Slab shamelessly flaunt their punky techno hybrid, the breakbeat funk rhythms colliding with out-of-time guitars while Nina Walsh displays her ample tonsils. The funky theme is then taken further by Conemelt, who provide one of the day's real techno highlights. Theirs is a wonderfully groove-bound sound. Deep'n' dirty, with plenty of distortion, it's nigh on impossible not to dance.

Seeming out of place in the line-up, Red Snapper's languid jazz, shuffling rhythms and swinging bass bring a fresh wave of energy to the crowd's flagging early evening legs. Their syncopated grooves take us through echoes of northern soul, hints of hip hop and gallons of intoxicating phreaked beats. It's a sound which effortlessly translates from the environment of a small club to the festival stage. The Snapper cook up a heady, sexual brew to create a funky party which Nightmares On Wax are sadly not able to capitalise

on. Starting on a high, their set quickly collapses into a patchy affair, the supine breaks struggling to meet the evening's energy requirements.

Underworld's stint finds the boys running through variations on their hardest tracks. They're in no mood to mess around, so they simply run the gauntlet. The vibe goes through the roof, pushing the crowd into a sweaty frenzy as people surround every entrance of the tent, soaking up the majestic bass power. Karl's lunatic dance steps provide manic moments of pure idiot joy.

The Prodigy are also in a take-no-prisoners mood. Like Underworld, they too are stripped of the visuals which usually support their show. As a result of this, their music seems stripped-down. But the new tunes on display tonight prove that The Prodigy are reaching a creative high which will take them to the very peak of the techno-rock mountain. And everybody here knows it. They shimmy, scramble and ruck along to the sound of Britain's best rock'n'roll group since The Sex Pistols.

It's all over far too soon and everybody rushes off in the hope of finding the promised warehouse raves and beach parties. It has been a brilliant day, one which is certain to

be an essential addition to next year's diaries. If the organisers can sort out the entrance problem, that is.
Martin James

Darren, Rick and (bottom) Karl from Underworld



ORBITAL

Royal Albert Hall, London

INSURRECTION, yeah!!! There are certain things you never thought you'd see. A celibate Fergie. Oasis down the health farm. And, no way, not if my middle name's Korg Tweedlemeister, never, ever, a pair of baldie techno boffins storming London's bastion of blue-rinse concertos and turning it into rave central on the day that they invented Ecstasy. Well, ahem... Looks like you'll have to guess at my middle name once again.

At the end of the show some people asked, "Did it achieve anything?" To be frank, it did. For starters, the two-hour romp through much of the group's new album, "In

Sides", plus various career highlights, proved that Orbital have long transcended the fiery transience of today's dancefloors. Listening to the roars of approval and looking at the cross-generational crowd, the brothers Hartnoll, still baldie, still sloppy of attire, proved that, whether it is Glastonbury, The Albert Hall or even down the bloody Internet, they remain peerless exponents of some of the most immaculate avant-dance electronica since God bought his first drum machine.

The light show is impressive. Unquestionably. But when a three-year-old track such as "Halcyon" still steals your breath at 300 yards and "Satan" still sounds like the best slab of techno Nine Inch Nails ever recorded, the lights are just the icing on the emotionally over-loaded cake.

At times, particularly with the dauntingly conceptual like "The Box" and the show-opener, "Out There Somewhere", visions of Seventies pie-brains like Edgar Froese and Rick Wakeman occasionally spring to mind. Some might doubt the wisdom of the harpsichord or question the leaden doominess of "Out There Somewhere", but these somewhat unlikely heroes have never burdened their sound with ego or indulgence. And it shows. Orbital's music resonates, nay, *chimes* with our generation's evolution from one-dimensional rave through two-dimensional electronic music to multi-dimensional lifestyle soundtracks.

"Chime", the inevitable encore, has somehow retained its powerful air-punching simplicity, its unforgettable refrain deeply ingrained into techno folklore. On to "Remind", echoing the acid-bath hedonism circa 1992, through the sun-dappled melodies and skew-whiff beats of "Are We Here?", and right up to the breakbeat angst of "Dwi Budr", the duo's sound charts the ever-expanding record collections of each and every one of us.

The question is not "Did it achieve anything?". It's "Where do they go now?". Tonight, Orbital, the Future Sound Of London "Observer" readers can get their heads around, fused the generation gap. Many people removed their tops, knocked back chemicals and lost it like true weekenders. Others stroked their grey beards knowingly and swivelled gently in the revolving chairs.

But as one, we sensed the likes of tonight might never occur again. Cyberspace or stadium space? They've set themselves some challenge now.
Calvin Bush



Orbital

Picture: Alice Flowers



MAY DAY BALL

Oxford

PICTURE the scene. A mile-long queue of DJs (jackets that is, not people with record boxes) and girls all dressed up to party. This is the Oxford May Day Ball, a £38-a-ticket annual outdoor event offering two dance tents, free lager, a fun fair, a Monopoly-money casino and the biggest mass saliva swap this side of Woodstock.

From 10pm until six the next morning, this party rages. And as the rain makes its first appearance barely an hour into the proceedings, the green field soaks up the juices and soon becomes ankle-deep in Glastonbury-style mud. It isn't quite chaos, but for all those high heels and slip-on shoes there's no mercy, just thousands of people having a laugh.

"Congratulations to everybody and welcome to May Day," begins the compère, abruptly putting the handbag classics on hold while he prattles on about nothing in particular. It's a relief when the lasers and the music come back on a few minutes later. At which point, in a tribal display of masculinity, drunken lads start climbing the tent poles and pulling down inflatable sharks from the ceiling, which they wear protruding from their unzipped flies for the rest of the evening (giving a whole new meaning to the idea of a blow job). Clusters of young desperados meanwhile plague the single girls with little success.

Luckily for the girls, Paul Oakenfold's appearance behind the decks keeps everybody's hands safely in the air for the next couple of hours. Tracks such as Bob Marley's "Could You Be Loved", followed by "I've Got The Power", The Stone Roses' "Fool's Gold" and Nirvana's "Come As You Are" take everyone by surprise and create a kind of Balearic set which perfectly captures the party spirit.

Next up, a live appearance from The Commitments is a huge success, as a whole tent full of pissed people go insane. Then, at around three in the morning, Nick Warren's house set in the second tent sets temperatures boiling once more.

Six in the morning is a sorry sight, as the alcohol-fazed and mud-soaked masses head back to their coaches.

The hardcore rabble, however, amble across to Magdalen Bridge, where hundreds are gathered to watch a few nutters throw themselves into the dangerously shallow waters of the River Cherwell. The sun's only just come up, but Oxford is already full of tourists, morris dancers and people dressed like trees. It's as well you're never far from a motorway in this town. Let's face it, when people start dressing like trees, it's definitely time to leave.

Strange place, Oxford.

Rowan Chernin



Revellers jump off Magdalen Bridge



OSCILLATE

New World, Walsall

WANDERING into Oscillate feels like a home from home. Hell, we could have wandered into someone's front room. The DIY decor is all tin foil, trippy drapes, Christmas-tree lights and spookily glowing balls. It's as if the place has been decorated by a "Blue Peter" presenter on bad acid. But instead of John Noakes teaching Shep some new tricks in the corner, there is a pair of zippies surfing the Net and a chilled-out hippy chick giggling randomly at a fractal display.

Downstairs, DJs Bobby Bird and Dave Wheels, Oscillate residents and natural-born chillers *par excellence*, provide an early evening selection based on pure emotion. They shift through the gears, easing from the horizontal ambience of Sun Electric and Peter Namlook to the abstract skanking of tracks like Freeform's "Prowl" and Ultramarine's "Winding Rhodes". And so the scene is set for the first ever live performance of Schematix, aka Kentish man Phil Holmberg.

With their Orbital-meets-Pentatonik dynamics, last year's two Schematix EPs on Deviant were extremely impressive. Now looking for a more agreeable label deal, Holmberg is out to prove that he can cut it live as well as on wax. Tonight's gig primarily showcases new material, the opening tune, "Thematis", reflecting his appreciation of soundtrack composers like John Barry and Lalo Schiffrin. He then meanders into the dirty breakbeat territory of "Xtension", before settling into the familiar Detroit persuasions of "Contact 600" and the Ferox-style bleepcore of "Salbutamol", on which he tweaks the frequencies to oblivion. The best, however, is yet to come.

Holmberg closes with another new track, "Tragic Kingdom", and it's undoubtedly his finest composition to date. He employs the old Orbital trick of layering melody upon melody, showering the audience with shimmering descants and whispering euphonies. Pathos has never sounded so sublime.

Bobby and Dave return for the last hour, freestyling their way through an inspired and more uptempo set of abstract electronics, breezing jungle and smooth, deep techno. The relative absence of any mixing may sound a little odd to ears weaned on seamless beat matching, but it's their selection of tunes which really counts. In contrast to the beer 'n' tabs eclecticism of New Lad hoedowns such as the Heavenly Social or The Big Kahuna Burger Co, this duo inject a sizeable measure of subtlety, innovation and emotion into the dancefloor proceedings.

The syncopated drum 'n' bass sorties of T Power's "Circle" and Chameleon's "Links" are mercilessly shafted by some Mike Paradinas-style drill 'n' bass, before Bobby and Dave catapult the crowd into the mad-bastard electro stomp of Third Electric's "Slime City Slurp". Even the pair of moustaches and loafers who have wandered in for extended drinking time start frugging on the dancefloor. And just to top it all off, Hyper-On Experience's "Disturbance" is delivered as a gut-wrenching, jack-your-body missive to convert the remaining doubters. Not that there are very many of those, you understand.

Four years on from its original home in a backstreet Birmingham warehouse, Oscillate is still offering the masterclass in dancefloor dynamics.

Your attendance is highly recommended.

Kieran Wyatt



Schematix



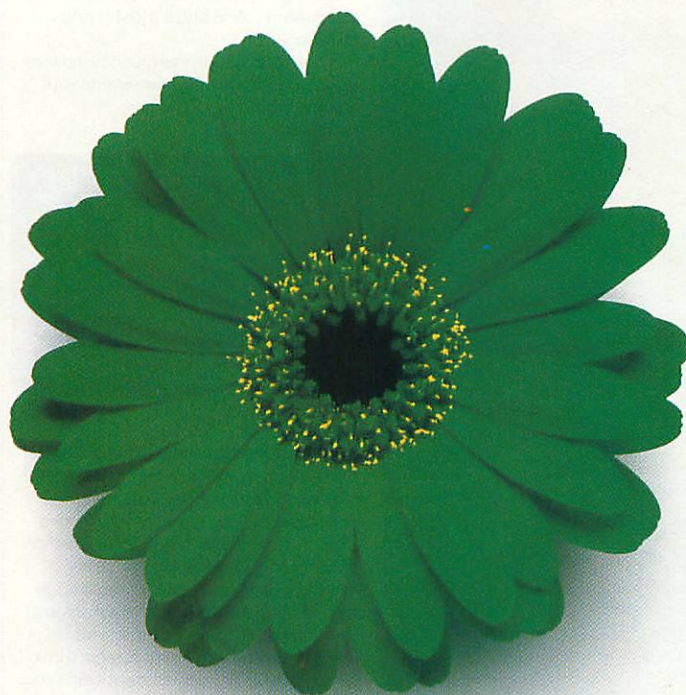
Dave Wheels

Pictures: Kieran Wyatt

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Nick Warren



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VOYEUR

Time And Space, Newcastle-Under-Lyme

SCIENCE may have proved it's impossible to be in two places at once but, as usual, club culture has turned common laws upside down and inside out.

With the über-clubs mobilising themselves and heading off on tour all over the country (and, in some cases, the world), it means that they can promote a blinding night in their home towns while simultaneously recreating a dose of superclubby mayhem on the far side of the country/globe.

And when the Creams, Up Yer Ronsons and Renaissances are off gallivanting up and down this merry land, there's always a crop of clubs a few places lower down the league table willing to put them up for the night. Perhaps in the hope that, one day, they too will be "super" enough to set off on their own cross-country jaunt.

With their large, purpose-built venues (all the better for booking those big name clubs they imitate right down to the pseudo-risque publicity), these wannabes are easily spotted. Fitting neatly into this category is Newcastle-Under-Lyme's Time And Space. Run by Liverpool's 3 Beat Records posse, their Friday night, Voyer, has hosted the Renaissance Silk Grand Tour, the Cream Pulse Tour, the Up Yer Ronson Presents Carl Cox's Ultimate Worldwide Tour and Northern Exposure Presents Sasha, all in consecutive weeks. With so many superclubs on their doorstep, the local klub kids must think their birthdays have come every weekend of the year.

Which is why, when a more underground event such as Satoshi Tomeii's Def Mix Tour stops off for the night, it's less certain it will be as well-received as those demi-gods Sasha and Danny Rampling. Add to this the fact that the diminutive Japanese house impresario has been booked back-to-back with a live PA from Kathy "Sister" Sledge, and it's a pretty incongruous night. To say the least.

Flexing his fingers in front of the mixing desk, Tomeii prepares himself for a set of extended EQ action. Orgiastic breakdowns and funky disco licks are interposed with spine-tingling bass runs and gospel vocals in a sublime voyage from classic house to nu boogie. And unlike the many mid-league DJs who frequently dilute their selections just to please the crowd, Tomeii, like the hypnotic Pied Piper of Hamlyn, has the good folk of Newcastle gravitating *en masse* from the bar to get deep into his disco grooves on the dancefloor.

What's more, they get to experience all of this without ever having to leave the comfort of their own town for the bright lights of a bigger city.

Rachel Newsome



Satoshi Tomeii

atmosphere many venues can only dream of, his claims can be judged as correct. Even Sunscreen's demand for ice-cream during their performance cannot cool the crowd who are, as always, paying their respects to this truly deserving night.

Already the focus of great interest within the club world, tonight Scream yet again proves its worthiness as a truly serious contender for superclub status. As many of the regulars insist, this is the epitome of a thriving scene and it's just crying out for recognition.

To miss out wouldn't so much be unwise as downright mad. Scream wants your attention. Let it roar.

Beth Watts



DJ Misjah

DJ MISJAH

Innertrance, Marcus Garvey Centre, Nottingham
YOU can sum up 1995 in just one word. "Access". Misjah & Tim's monumental stomp did for last year what Hardfloor's "Aperience" did for 1992. Its decimation of dancefloors was utterly merciless.

Despite being the creator of said huge tune, DJ Misjah cannot relax backstage at Innertrance. Not because this is his UK DJing debut, but because his record box has been misplaced by an inept airline and he's been left with a bag of 30 cuts, none of which are "Access". A two-hour show suddenly seems an awfully long time.

An enthusiastic punter dashes home to grab his copy of the record, but this is still going to be a tough gig. But starting with a neatly sequenced run of hard house and acid trance rhythms, Misjah displays an innate understanding of club dynamics. He could easily have played 30 "Access" pretenders and be done with it. Instead, he drops minimal Detroit tunes alongside Millsian headbangers.

Of course, when he actually does get to "Access", the place goes mental. Totally bloody bananas, in fact. And for all those sad twats who said they shouldn't have spliced a vocal over the breakdown, one glance at this dancefloor would have you choking on your anoraks. Losers!

Triumph in the face of adversity has rarely sounded so sweet.

Kieran Wyatt

KRISTINE W

The Roxy, Amsterdam

BACKSTAGE, a beer-bellied transvestite in a platinum straw syrup is choking on a seven-inch spliff. S/he alternates between spewing an incredibly vitriolic stream of consciousness, flashing her recent breast implants and waving a champagne bottle threateningly at the Stateside chanteuse who has just stolen her/his limelight.

Putting on white, thigh-length platform boots and a three-foot va-va-voom feather head-dress, Kristine W is underwhelmed by this tawdry expression of jealousy. The Vegas veteran and New York club queen, who is currently enjoying heavy rotation on the city's dance airwaves with "One More Try", has seen it all before. She brushes past her detractor with a scornful aside and takes the stage to a roar from the Roxy massive. As ever, she's calm, collected, professional and stunningly turned out.

The venue grinds to a halt. A spotlight picks her out, refracting off her sequinned top and revealing a couple of chiselled, washboard-stomached dancers gyrating their groins in time to the opening strains of "Land Of The Living". Kristine W has stage presence in cateloads and, as if to prove it, she plays to the loved-up crowd with the gloriously executed sax solo from "One More Try", before sliding seamlessly into the drop-dead gorgeous "Feel What You Want".

If only she'd let me...

Dave Fowler

STRAWBERRY SUNDAY

Cloud 9, London

WHERE in the world of dance music can you find a more mouth-watering name? And, no less importantly, does this club actually deliver the fruit?

Despite the mile-long queue, the delirious regulars inside clearly think so. Some six months after moving to Cloud 9, their first legal venue, this pumping house haven is still packing in plenty of up-for-it, stripped-to-the-waist geezers and equally naked dolly-birds.

This evening's bill kicks off with regulars Wattford Garry and the bizarrely-named Sharon & Tracy, all spinning harder than usual sets, while still slipping in the odd obligatory anthem or two. But the icing on the cake takes the shape of Turnmills' Tall Paul Newman, whose well-known abilities on the turntables send the entire crowd into raptures. By which time, the vibe is all touchy-touchy with lots of sweaty bodies rubbing together, rabbit style.

Fruity? Yes. But Sundae? Strawberry cheesecake, more like.

Benedetta Ferraro

SCREAM

Warehouse, Plymouth

IMAGINE level upon level and room upon room of beautifully insane party-goers, all giving it up. Imagine classic manipulation of hectic hard house, lasers, lights and laughter. Now imagine no longer because this is real, thrown together in a Plymouth concoction which stands up and should really be counted.

Nestling deep in the sleepy South-West, Scream, along with the much-appreciated help of Phil Jubb, Justin Garret and Clive

Henry, have provided a whole new world on a Saturday night. And dreaming we are most definitely not.

The size of the club and its geographical situation might appear incongruous, yet with a sound system designed to match the venue's enormity, Warehouse hosts a rare combination of quality and quantity. Resident Jubb equates the weekly event to any he has experienced across Britain and Europe. And looking down on the scene from the highest platform, watching the bodies below exerting the energy and

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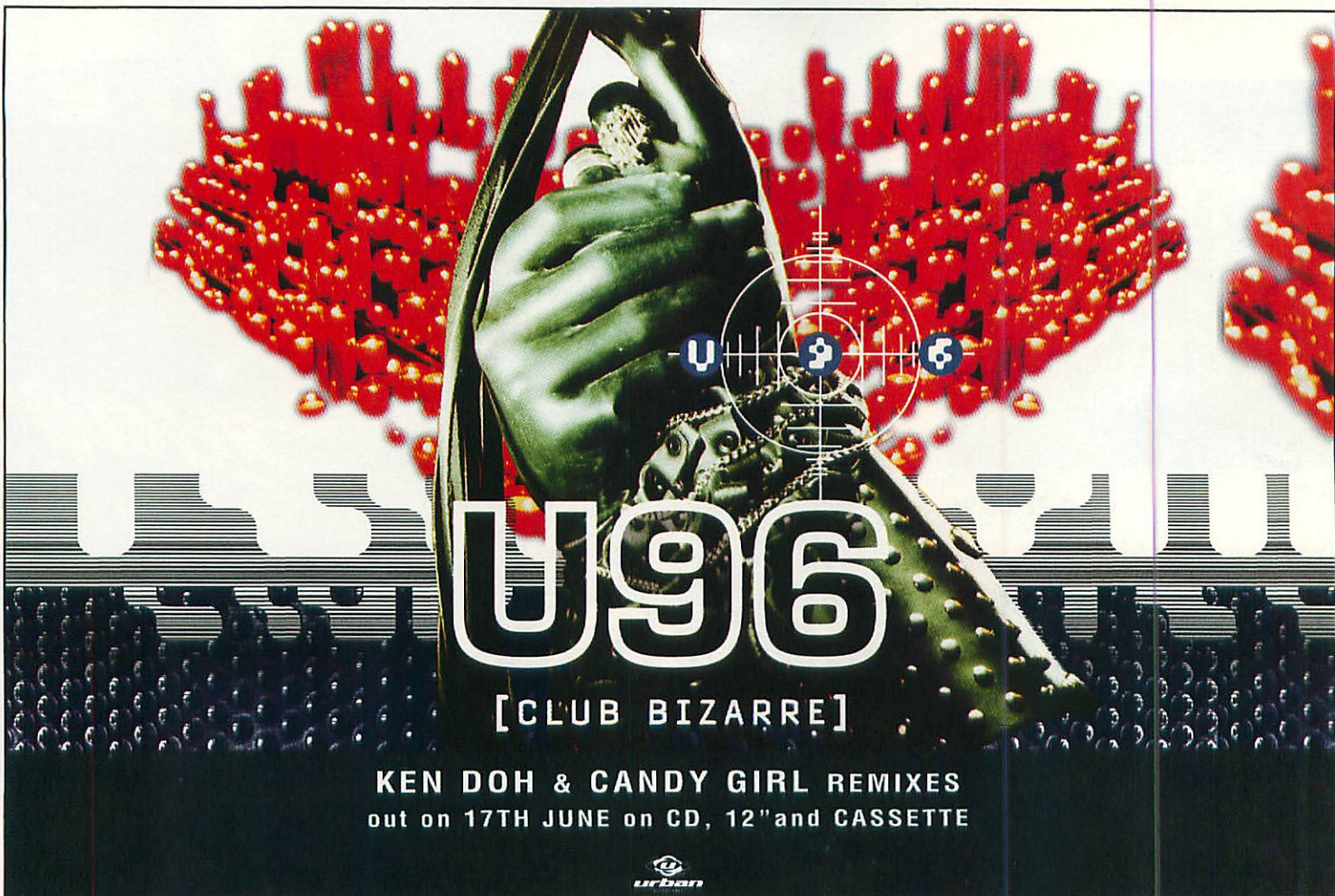
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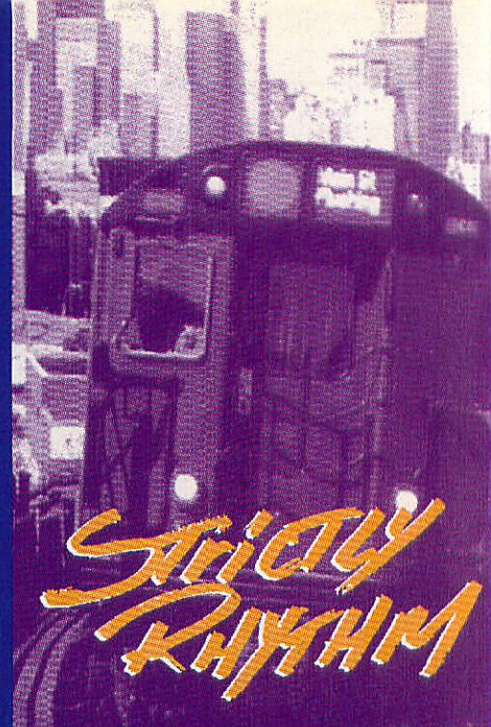
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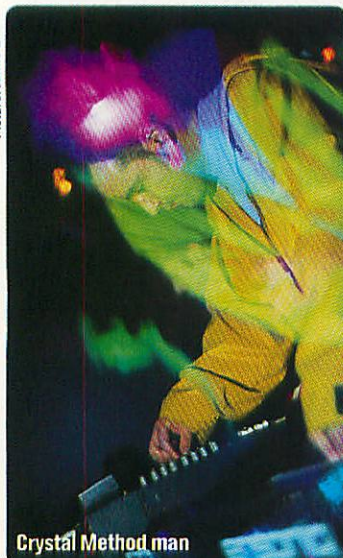
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Picture: Jamie B



Crystal Method man

CRYSTAL METHOD

Venom, London

SOME things in life are supposed to be mysterious. Like why people will queue up for hours on end to get inside a dull corporate club, why the police wouldn't meet the Tribal Gathering organisers and why the authorities believe the only wild young things taking E are clubbers.

Another mystery is why Crystal Method, LA's answer to The Chemical Brothers, are making their British debut here at Boy George's Smirk night in the horrendous venue which is Venom. It's clearly also a mystery to the club's regulars, as they stare in total amazement at the Method for the first 10 minutes of their set.

As a seven-foot transvestite in stiletto-heeled moonboots and matching thong sneers in disdain, an away defeat looks guaranteed for this duo. The Mexican tequila queen is another person shooting dirty looks, while Boy George cavorts with clublife near the stage, stealing the limelight away from the performers.

Not for long, though. Crystal Method eventually break through the audience's snobbery to set everyone rocking. Theirs is the sound of abandonment. Trip hop flirting with disco, house mixing it up with acid. It's the sound of the USA's West Coast and it starts to make perfect sense in the freak-of-the-week atmosphere of the gay scene.

It's a glorious sound, too. Imbued with far more soul than the Chemicals have ever witnessed, Crystal Method take the set through highs and lows. Building up

to climactic crescendos which raise the crowd to various levels of frenzy, they let us down for only the occasional breather. Their tracks are laced with psychedelic word-bites and cheesy vocal hooks, but placed in context, the barrage of bruising yet seductive rhythms, the wash of rich sonic layers and those subliminal 303 grooves make perfect sense.

This set is about contrast. Good and bad. Soft and hard. Rough and smooth. And all these come together in Crystal Method's rich chemical equation. With "Keep Hope Alive" and the truly brilliant "More" particularly standing out from the rest, the duo push beats, vocal snatches and keyboard lines onwards towards a resounding victory.

They might not be the most glamorous pair in the world, but there's certainly a lot of madness in their method. Next time, though, how about making it less protein and more crystal?

Martin James

THE SUNDAY SESSIONS

Harry Lime's, Southsea

EVERY Sunday from one until five in the afternoon, the people musically minded enough to get out of bed or away from their TV sets are relaxing to dubby, jazzy, housey grooves at Harry Lime's.

Portsmouth's first Sunday afternoon club is a warm, laid-back extravaganza. The 150-strong congregation, dressing down for the occasion, savour the aural Sunday roast DJs Richie Collins (Three Blind Mice) and Merle (Simple House) serve up. Perched at the bar, chattering round the tables, some even sprawled across the floor, 300 tapping feet join in this form of holy communion.

"We don't actually want a mega-event," explains Paul Ojla, Harry Lime's owner. "Just somewhere for people to come and relax on a Sunday afternoon."

Richie's tasty techno platters perfectly complement his partner's more housey deserts, as the sounds of Dave Angel and Detroit mingle with Merle's bouncier vibes. The musical balance is relaxed yet stimulating. It's also absolutely spot-on. Psychedelic, more acidic afternoons will no doubt follow.

"If we just did chill-out music, clubbers would think, 'Fuck that, we can get it at home,'" claims Dave Mitchell from Three Blind Mice, who is the co-promoter of The Sunday Sessions.

Fair enough. As it is, you certainly won't have an afternoon like this at home. No matter where you live.

Tim Herbert

FAT CITY VERSUS NINJA TUNE

Sankeys Soap, Manchester

THE term "disc jockey" encompasses a very wide range of people. It even includes the pony-tailed discotheque resident ("This one goes out to all the lovers in the house!") who can't even sew the simplest 4/4 beat together. But the calibre of DJ competing in this soundclash between Manchester and London, between north and south, between Fat City and Ninja Tune, can only be described as "proper".

But when there's a soundclash, there has to be a winner. No matter how many times the promoter mumbles something about winning being relative. The gauntlet had been thrown down by the Mancs and the Ninja posse headed up the M6 to go head-to-head to defend their honour.

As the venue begins to fill, it's Ninja who open up the proceedings. Vadim drops a set of mellow grooves, including his own "London Mind State", before shifting to a more experimental vibe. Cutting up his selections with wood-saw samples may not go down too well, but it's this willingness to probe uncharted terrain which has kept Ninja at the fore.

Breaking away from the schedule, Fat City then field some four-deck action from Chubby Grooves and Mr Scruff. Despite being unplanned and unrehearsed, Chubby's frantic fader skills dovetails perfectly with Scruff's selector style. When they drop the a cappella from Eric B & Rakim's "Walk On By" on top of Mona Lisa's "Slick Rick", the sell-out crowd goes wild.

Starting the scratch sets, the centrepiece of the night, is Manchester's answer to Sean "Puffy" Combs, Mark Rae. DJ skills are all-important at Fat City and Rae has always been there to show the young bloods how it's done (initially as a resident at the legendary mid-week hip hop club, Feva). Expertly bouncing the "five-four-three-two-one" countdown intro of "Calm Down" from one deck to another, his 10 minutes of madness hold aloft a standard for others to follow.

The next Ninja representative, Herbaliser, is certainly up for it. Going for a more hectic scratch style, large horns first, followed by phat, old skool electro breaks, he does his corner proud. Then Fat City deal their wild card, Mark 1. Instantly recognising him, the audience cheer wildly and swarm forward. Back-spinning a copy of Herbie Hancock's "Rocket" by one revolution, then two and four revolutions, he drops it on a huge break every time.

Mark 1 covers all bases by tempering his awesome display of scratching with some laid-back rapping from Ol' Dirty Bastard. There's only one way to follow, and DJ Food decide to mash up the floor with some jungle. Mixing Junior Reid's "One Blood" and Goldie's "Saint Angel", before scratching up Photek's "UFOs", it is an impeccable set.

Despite this, the night most definitely belongs to Fat City and, with all four DJs taking to the decks, they play out the final hour. If the Coldcut boys had been here, the verdict may have been different. But at least the Ninjas have still got time to practice before the rematch at London's Blue Note, an event which promises to be one of the top nights of the year.

Oliver Swanton



Kev (J Food)



Mark Rae



Mr Scruff



Ollie from Herbaliser

Picture: Patrick Henry

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Pictures: Raise-A-Head

Billy Nasty

CHECKPOINT CHARLIE'S END OF TOUR PARTY

The Venue, Jersey

ONCE it was Reading's best kept secret. Now Checkpoint Charlie has finally reached a new kind of superclub status. Four years old, the club has left its intimate After Dark setting in favour of the larger Alley Cats Live venue. And shifting from a fortnightly Thursday slot to Fridays, the club has become busier and wilder, even if it has lost some of that Checkpoint charm. No matter. Ask Darren Emerson, Sister Bliss, Carl Cox and Coldcut, and they will all rate this as one of the premier nights on their itinerary.

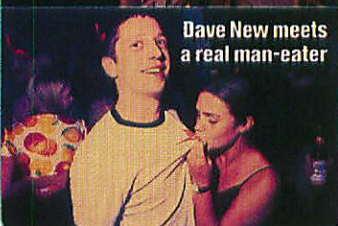
As with the other clubs which have survived (and thrived) as long as this, the need to take to the road to raise their profile seems to exist. As it happens, the Checkpoint Charlie Tour has been a successful jaunt, packed nights in Bournemouth and Plymouth proving they've found a truly eclectic sound.

Hosted by Checkpoint residents Richard Ford, Stripe and Pierre, together with tour guests Billy Nasty and Jon Pleased Wimmin, the mixture of hard house and hardbag has left many wanting to make their first visit to the club's Reading home.

This is the last night of the tour and there really is no better place for it than Jersey on the eve of Liberation Day, a local Bank Holiday which marks 51 years since



Jersey goes to sleep...



Dave New meets
a real man-eater

the Germans departed this wealthy Channel Island. But their presence is still felt tonight, because the floor at The Venue (the only true "dance" club in Jersey) is given a Teutonic order to dance by those Checkpoint patrolmen Pierre and Nasty (despite the latter being a bit worn out after a heavy recording session with The Aloof the night before).

The evening starts off slowly, with Jersey's leading spinner, Warren Le Sueur, weaving a seamless mix of harder-edged house to a deserted floor. Jersey still seems ruled by pub culture, something promoter Peter Robinson is very well aware of. As a result, the top floor bar of the club is heaving, with DJ Johnny Cabasa playing downtempo grooves beside huge screens showing Liverpool's football triumphs during the last 30 years. A wise choice, seeing as how half of the people here (including Robinson) are from Liverpool. And it's easy to understand why they've relocated to St Helier.

While most of the young people in Jersey are here thanks to their rich parents, others are working hard to make a living in pubs and bars. The result of this is a very close-knit community whose social life beyond 11pm relies on The Venue and its regular Saturday night, Unknown Pleasures. Having hosted everyone from Cox to Tong to Slam, this place is renowned throughout Britain as being Jersey's sole supporter of dance music. Which is precisely why DJs are so keen to back it.

By the time the dancefloor has filled up, Pierre's set is underway and the entire crowd is rapidly losing it. The funky basslines and The Goodmen-style spiky-techno is putting everybody in the mood for a night of Nasty noises. Finally, Billy moves onto the decks and unleashes Armand Van Helden's brilliant reworking of "The Trancesetters", a record which repeatedly announces "The search goes on". And indeed it does, as Nasty works his way through his crate, carefully looking for that killer combination which will take the lid off the place. His mixing is as immaculate as ever, a unique style which never fails to make you move to the floor and groove some more. He works the crowd brilliantly, playing off the middle ground between hard house and obscure techno.

The result is a Wednesday night in St Helier which will leave the islanders with traditional Bank Holiday hangovers and the name of Checkpoint Charlie firmly implanted in their minds.

Pretty much what anyone should expect from a club tour in 1996, really.

Ben Turner

10 TO CHASE

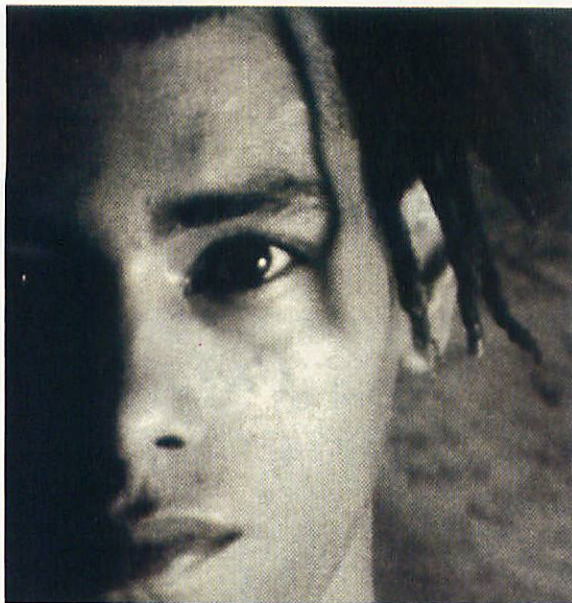
The tracks which rocked it at the Checkpoint Charlie End Of Tour Party

- TORTOISE** - "DJed" (City Slang)
- VARIOUS ARTISTS** - "Bone Shakers Volume One" (Internal Bass)
- CAMBIO** - "Eardrum EP" (Immortal)
- VARIOUS ARTISTS** - "Best Of Black Jazz" (Universal Sound)
- MOLDKO** - "Fun For Me" (Echo)
- BLUE BOMMER** - "BB Dub" (Nation)
- OLIVE** - "Miracle" (RCA)
- NT** - "Responsibilities" (Natural Response)
- BLACK GRAPE** - "Fat Neck (Goldie Remix)" (Radioactive)
- RAE** - "Freerolling" (Grand Central)

Chart supplied by Unknown Pleasures resident Johnny Cabasa

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Manuel Göttsching

words **Kevin Lewis** pictures **Pav Modelski**

pawn star

At the birth of electronica, in the mists of time known as the Seventies, legends were created. Think Kraftwerk, think Can. But don't forget **MANUEL GÖTTSCHING**, the man behind 'E2-E4'

MAYBE

YOU'VE NEVER EVEN HEARD OF HIM. HOWEVER, on December 12, 1981 at his small home studio in south-west Berlin, Manuel Göttsching created a slice of future electronica which changed the face of dance music forever.

A 60-minute swirling montage of diamond-cut beats and ice-cool synths, worked to the max with layer upon layer of breathtaking electric guitar. A state-of-the-art semi-conducting love song, part techno, part house, part ambient, and all before any of these names were invented. Although, even if

they had been, it's doubtful if Manuel would have tagged it with such restrictions.

"I just play my music," he says.

Back then, he called it "E2-E4". Like the first move in a game of chess.

Eight years later, Manuel received a phone call from his German publishers. They'd just been contacted by Giovanni Natale, an Italian businessman who asked if it was possible to release a remix of "E2-E4". Manuel agreed, as long as he could check it before it came out.

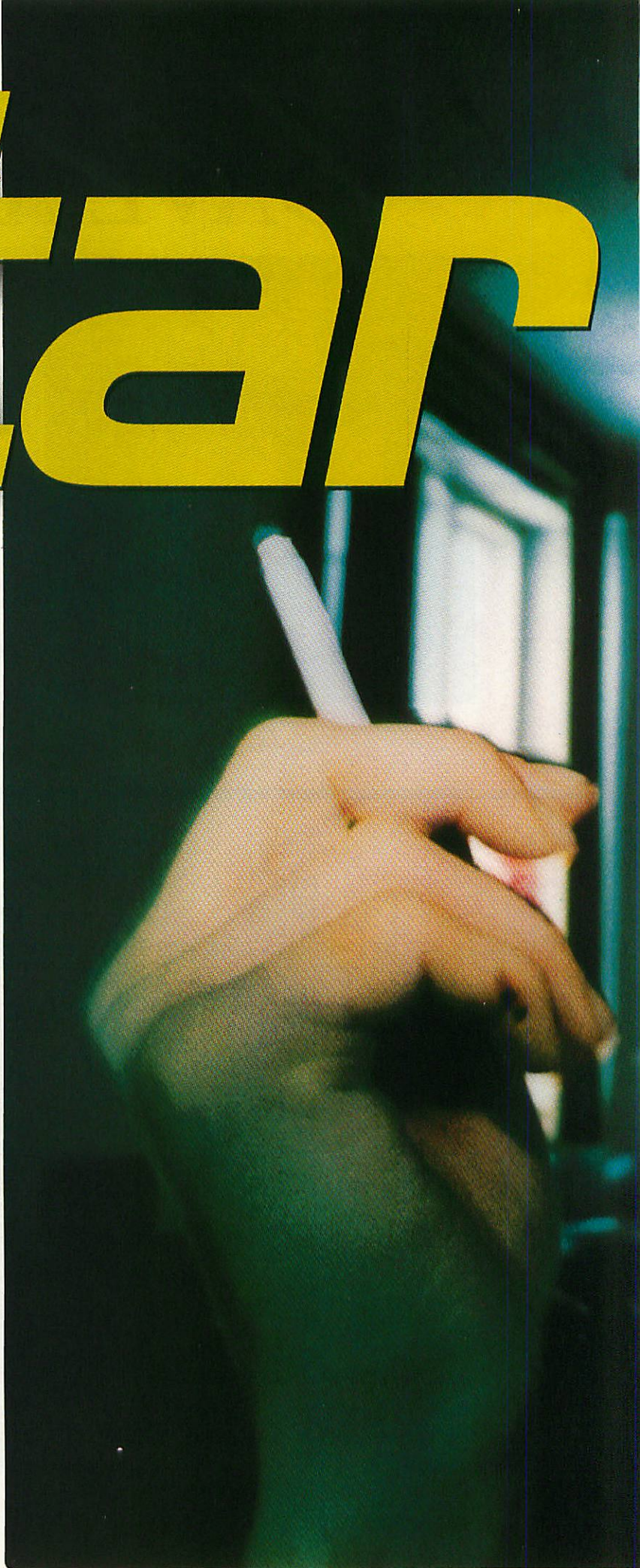
The next day, at the very same small Berlin studio, three Italian DJs played Manuel their remix. Snatches of the original record spilled

into the room backed by a badass rhythm track and the sultry Spanish sighs of Carolina Damas. The German didn't understand a word of it. It didn't really matter, though. It sounded cool.

There was only one problem. Because of an existing deal in Italy, they were not able to use the title "E2-E4". They had to change it. No matter. When it finally came out at the end of 1989, it sold more than all of Manuel's other works put together. It hit Number One in the UK club charts and crashed the dance parades all over Europe. The Italian DJs had taken his simple recording and turned it into a worldwide smash.

The record was Sueño Latino's "Sueño Latino". ➡

"I sat down in my studio, took a drink, switched on the tape machine and came up with a piece of music which lasted for 58 minutes and 15 seconds. This track later became 'E2-E4'"





Manuel Göttsching

THE story of Manuel Göttsching, however, goes much further than this. Born in 1952, he grew up in the cultural capsule of post-war West Berlin. A strange political enclave in the heart of East Germany, stuck between the Wall and the road to the West. The guitar was his only escape and, from eight years old, they were inseparable.

By the time he had reached the age of 14, Manuel had given up his classical training, no longer wishing to be tied down to the written constraints of someone else's work.

So he started playing in numerous Berlin groups, studying improvisation and experimenting with electronics along the way. During 1970, he formed Ash Ra Tempel with Klaus Schulze, the ex-Tangerine Dream drummer, and an old school friend called Hartmut Enke. With the combined power of their solid live reputation and Klaus' contacts from his Tangerine Dream days, the trio quickly secured a deal with Berlin's OHR label and released their first album.

These were very exciting times. The German scene was growing fast, with Berlin bands such as Ash Ra Tempel and Tangerine Dream building on the

success of more established outfits like Düsseldorf's Kraftwerk and Cologne's Can. Electronics were also becoming increasingly important in making music.

"Some of the concerts we performed in the Seventies were crazy," recalls Manuel. "We used to have a massive amount of equipment on stage just to create one simple sound. I know by today's standards it seems ridiculous, but that's the way it was."

Slowly but surely, though, the equipment got smaller and more sophisticated. By the mid-Seventies, machines such as the Mini Moog had arrived. Unlike the huge boffin boxes, these actually looked like keyboards which musicians could work on without getting too deep into the electronics. The Ash Ra Tempel sound was also developing and they recorded with several different artists, including LSD guru Timothy Leary. In 1974, the name was trimmed to Ashra and this became Manuel's solo project.

"Some of the concerts we performed in the Seventies were crazy. We used to have a massive amount of equipment on stage just to create one simple sound"

It was around this time that he released "Inventions For Electric Guitar", a stunning long-player which rocked guitar music into the future. A wondrous, ever-changing sound-sculpture, like Basic Channel without beats or Santana on serious stimulants. "The guitar was my instrument," he notes. "But I also wanted to create music which reflected the developments in electronics."

Manuel continued to turn guitar-based music on its head. By the beginning of the Eighties, he had made 10 albums. With each release, he was absorbing more and more electronics, continually manipulating his guitar into a near-magic machine full of endless possibilities.

THEN something very special happened. Manuel went on tour with his old friend Klaus Schulze. From September to November 1981, they played live all over Europe. But not in the same sense as most live bands today. When they got on stage, they just played. Intently listening to each other, they would improvise on a theme. Day in, day out for six weeks.

They were supposed to perform a few more dates in southern Germany, but their promoter went bankrupt. Manuel returned to Berlin and Klaus went home to Hanover. Unsurprisingly, they both found the abrupt end to the tour quite difficult.

"There's a certain atmosphere between two people when they're together every day for six weeks," says Manuel. "It's a kind of connection which is very in-sync. It's difficult to stop it and say, 'Okay, it's over now'. Pretty soon afterwards, we wanted to hook up again. We arranged to meet up in Hamburg at a concert one of our friends was putting on and I wanted to have something to listen to on my journey. So I sat down in my studio, took a drink, switched on the tape machine and came up with a piece of music which lasted 58 minutes and 15 seconds. This track later became 'E2-E4'.



"It all sounds very easy. In fact, the music reflected the atmosphere in the studio. I recorded directly onto a two-track machine, playing all the instruments and mixing as I went, trying to create the feeling of a live performance. At the time, I didn't think much of it. I just wanted something to put in my Walkman and listen to on the plane the next day. I never expected to release it."

In the event, it was another three years before "E2-E4" finally surfaced on Schultze's Inteam Recordings. The chessboard-style cover reflected the title. The album was Manuel's first outing under his own name.

Over in New York, DJs began picking up on "E2-E4". And while glamour-spots like The Limelight were dropping tracks such as Dead Or Alive's "You Spin Me Round (Like A Record)" and Simple Minds' "Don't You Forget About Me", more innovative clubs like Danceteria and The Paradise Garage were playing "E2-E4" alongside New Order and other early Eighties electronica.

"I always wanted to jump on a plane to New York," sighs Manuel. "Just to go to Danceteria and see what happened when they played the record. Because I didn't make it as a dance track."

It wasn't the first time German electronics had rocked the dance scene in the Big Apple. In 1982, Afrika Bambaataa had borrowed the drum pattern from Kraftwerk's "Numbers" and the hook line of their "Trans Europe Express", and warped them into the worldwide hit, "Planet Rock". The producer of the track, Arthur Baker, had also been instrumental in New York's electro scene, relying heavily on European groups like Human League and Yazoo. Even Kraftwerk themselves had employed veteran disco producer Francois Kevorkian to mix tracks from their 1981 album, "Computer World".

But "E2-E4" was something else. And for a track which had been recorded on a whim, in just under an hour, it was utterly perfect. Manuel did what artists like DJ Pierre did with "Acid Trax" in 1987, what Basic Channel are doing now. Taking a theme and stretching it out into an ever-increasing artform. Twisting music into a kind of bubble-crazed jazzi for the mind.

Since then, Manuel has been working on various projects, including music for fashion shows and some new Ashra material. Ashra's most recent release was the "Walkin' The Desert" album in 1989. He has occasionally given concerts, like the show at UK Electronica in Sheffield in 1988. But most of the material he is releasing now is music which was recorded in the Seventies.

"It's all part of my story," he explains, when asked why he's not been putting out new work. "Sometimes it seems the time between the recording and the release has to be several years."

SO what is there for fans of Manuel's work with Sueño Latino? He went all the way to Italy to play live guitar on that record, an experience he remembers with some delight. Although, for some reason, he seems barely interested in the dance scene today.

"I don't listen to much modern music," he admits. "I do try and keep my ears open, though. I sometimes listen to the radio. There's a station in Berlin called Kiss 99 which is run exclusively by DJs. I generally take that as a reference to what's going on."

Occasionally, dance producers cross his path. Like in 1989, when Junior Vasquez sampled "E2-E4" without asking permission on "It's Paradise" from the Ellis EP, "Free Your Mind".

"It was released on Criminal Records," laughs Manuel. "My Italian friends sent him a fax and told him to stop it."

Not that he appears bothered when people sample his work. Only when they don't pay him! When Carl Craig wanted to use "E2-E4", he just called Manuel up and they settled it over the phone. Maurizio was another one. He wanted to use part of a track entitled "I Bin A Domina" from Manuel's "Die Dominas" album, a record he made with two friends who were given a "present" of two chords by Kraftwerk's Ralf Hütter and Karl Bartos. Kraftwerk liked the result so much that they designed the sleeve artwork.

Unlike Junior Vasquez, Maurizio happily paid for the use of the track and the result was the classic Basic Channel release, "Domina".

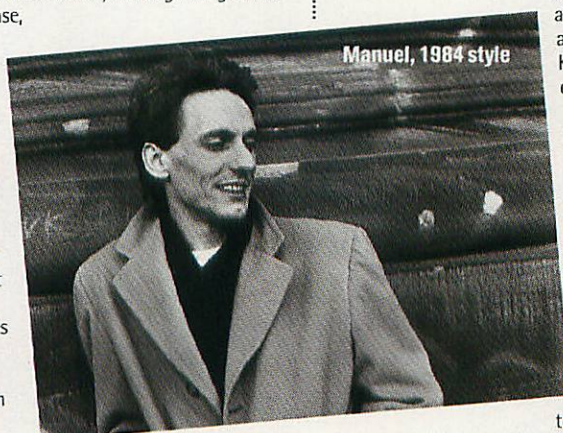
"I like Maurizio a lot," notes Manuel. "He presented me with a CD from his record label which I liked very much ['Steady State Music' by Weiland Samolak released on Imbalance Recordings]. It was very, very experimental. I think that he has a very good feeling for sound, a good feeling for producing music. It's not that I especially like his version of 'Domina', I just like the way that he handles sounds."

"Maurizio also made a beautiful remix of one of my tracks along with Thomas Fehlman. I always wanted to release it, but I haven't found the right company for it."

It's a remix of "Sunrain" from the 'New Age Of Earth' album. I think they have called it 'Schizophrenia'. I like the music a lot and I tried to offer it to my French partners, Spalax, but they were not that interested. Sometimes you have to wait for the right moment. The music doesn't change..."

His voice trails off as we disappear into his studio to listen to the track. It's amazing. Like "Sueño Latino" all over again. Sun-drenched chords and soaring guitar-lines spinning headlong over a rough 'n' tumble Basic Channel backing.

If it ever sees the light of day, it will be absolutely massive.



Manuel, 1984 style



"I talked to Maurizio about this just the other day," he smiles. "But it's not settled yet. The music is there and it is beautiful, but how do you make sure you release it the right way? I'm really not sure."

"I don't listen to much modern music. I do try and keep my ears open, though. I sometimes listen to the radio... I take that as a reference to what's going on"

SO just like in 1989, when those three Italians took the maverick genius of "E2-E4" out of the realms of the unknown rarity and into the hearts of house and techno fans the world over, Basic Channel could be the ones to introduce a whole new audience to the music of Manuel Göttsching.

And why not. In its original form, it's as relevant to Nineties chill-out culture as Larry Heard or Global Communication. In its remixed form, it provides timeless dancefloor classics. Musically, this is a man who deserves the term "genius" more than almost any other producer around today.

After the remix has finished playing, Manuel puts on "E2-E4". Sitting in the same studio which he used to create the track, it somehow sounds all the more incredible. So simple and yet so beautiful.

Quite unbelievable, in fact.

"Yes, I still find it pretty amazing, too," he laughs.

And who knows what comes next...

A superb six-CD box set called 'The

Private Tapes', which contains a selection of Manuel Göttsching's Seventies material, is available by mail order only from CD Services, 40-42 Brantwood Avenue, Dundee DD3 6EW or from Ultima Thule, 1 Conduit Street, Leicester LE1 0JN. Write away right away!





on the ROCKS?

When you're the most famous rapper in the world, how do you surprise your expectant public? In the case of ICE T, you go back to what you know best. Rhymes about pimping, hustling, packing heat and being real. . .

"BULLSHIT" SITTING ON TOP OF A SHIT HEAP.

The road leading up to Ice T's infamous white house on the hill is closed, much to the joy of the cab driver who is intent on keeping the clock running while waiting for the way to clear. Leaning in the cab window, the site manager explains what's causing the problem. The sewage pipes up here have apparently been in operation since 1926 and one leak too many has created a slight stink.

"If all these famous people knew they could slide down the hillside on a river of sewage at any moment, they'd shit themselves. But you know, they wouldn't move out. They'd just argue over the movie rights."

It's a vision filled with irony. In normal communities, the occupiers would be planting the For Sale signs, upping sticks and moving on to a safer and cleaner environment. But this is Hollywood, Los Angeles. A city built upon irony and paradox. A city which boasts scenes of obscene downtown poverty, violence and neglect, but would rather just boast about it's obscenely rich. A city where the streets are run by pimps and hustlers, and the hills are run by the Church Of Scientology, which claims a huge membership of film stars. And an even bigger list of wannabe actors who join the ranks daily in the hope that this is the way to make it big. A city united in the desire to live in the heights because, at the end of the day, everyone knows shit flows downhill.

ICE T lives at the top of the shit heap. From his house, he is provided with a panoramic view of the LA smog. On a clear day, he can see right across the city, connecting him back to his spiritual home in the hood, South-Central. The paradoxical nature of the geographical position which wealth has afforded him has brought with it a fair bit of criticism.

But then Ice is also a bundle of paradoxes. Some might even say that he's something of a hypocrite. He lives in luxury, but he rhymes about hustling in the hood. His raps are filled with images of loose women, easy sex and pimping, and yet he's been with Darlene, his girlfriend (though he prefers to call her his wife), for 10 years. He's a hustler who famously sides with the Crips (who he has glamourised indirectly through his songs), but he's also intent on promoting peace between the gangs. He even claims to still run with his homies, while finding time to hang out with his new-found celebrity friends.

The romantic image of Ice T might be one of him as a colossus standing astride the two sides of LA. With his feet planted firmly in both extremes, he holds the two together. A reminder to the wealthy community that poverty exists almost on their doorstep, an example to his homies of just how far you can climb with the right attitude.

Alternatively, he can be viewed as a loner. Out of step with his neighbours and increasingly out of touch with the hood. His house on the hill seems like an island fortress from where he can survey the city at war and receive regular bulletins from the frontline.

Ice T's new album, "Return Of The Real", certainly has an over-reaching sense of loneliness about it. It's a desperate attempt to disentangle himself from the controversies which greeted his last few albums. He's tired of being a spokesman on world politics, racial injustice, AIDS, or whatever topic he's been coerced into having an opinion on since people first realised he was a good talker. He dealt with all that bullshit around the time of "Cop Killer" in his 200-page diatribe, "The Ice Opinion", a book which featured his thoughts

on everything from pimping to the LA riots. Now he just wants to get back to his roots, back to what he considers he does best. Crime rhymes.

"Right now, hip hop has this term 'keep it real', but the hip hop community often doesn't keep it real," he explains from the comfort of his massive black leather sofa. "They tend to look to the next guy and say, 'Well, he's hip hop so I guess I'd better wear the same baggy pants and sneakers'. Then they form a clique and think they're being true to themselves."

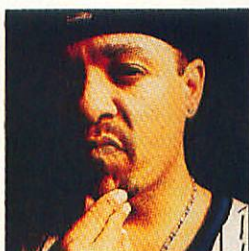
"To me, being real is really about being true to yourself and being strong enough to admit who you are. Being real has always been about trying to get some money. I was a hustler out on the streets. I always wanted to get paid, I always wanted to have a nice car, nice house, a beautiful woman. I don't drink and I don't get high, so when you come over to my crib and ask me what 'real' is, I say, 'All of this is real.'"

Ice T's "crib" displays the trappings of new-found wealth. All black leather, chrome, glass and shag-pile carpets. The walls are adorned with platinum and gold discs for his albums, posters from his films and paintings by, among others, Futura 2000.

At the front door stands a life-sized statue of a Samurai warrior which is echoed in the living room by numerous foot-high plastic models from horror movies. Freddie Kruger next to Pinhead from "Scanners" next to Ice's own "Cop Killer" character. The image of Ice T, the gun-toting pimp-daddy, carefully gluing and painting these plastic models flits through my mind as I interview him. Another paradox perhaps?

AT LEAST the blood-and-gore computer game frozen on the giant television screen seems a more likely pastime for this ex-gangster. Like the bachelor pad of a "Playboy" reader's dream, Ice's home is very much a male domain, barely hinting at it's other occupiers, Darlene and their son "Little" Ice. Apart from the "Most Wanted" pictures of father and son in the kitchen, that is.

"Home Invasion" was made out of anger," he continues. "It was the sound of me under pressure from the 'Cop Killer' situation. I had a lot of people on my back, looking at my lyrics, just trying to trip me up. I felt like I was under siege."



"If you get into a gangster's car, they've got all the Delphonics tapes and all of that old slow shit, man. Hell, I'd be going slow jam but I just can't fucking sing"

Ice T

Those days are gone now. I made it and I don't need to talk about that no more. I don't need to talk about the riots and that shit.

"The thing is, I'm relaxed now. I'm just sitting in my house on the hill, I'm in my own studio, kicking back. I don't have money problems, so I'm not stressing to make the record. I can relax for the first time since my first record."

The luxury of a home studio has helped Ice T to create perhaps his finest album since "OG". "Return Of The Real" finds him exploring a number of different flavours, from the hardcore of his first two albums to a new, more radio-friendly swing style. Much of the sound, however, can be attributed to the producers Ice hauled up the hill to work on his stuff. It's a tactic guaranteed to have people suggesting Ice is only using fresh talent to give his career a much-needed boost.

"It's true," he retorts, amazed anybody could criticise him for it.

"Right now, I'm as scared as fuck because I want people to like this record. I know it's my best yet, but I don't know how people will react"

"I've always used the best people. With this album, I wanted to sound 1996. I wanted the freshest sounds, so I put out an APB to get all of the little badass muthafucks off of the streets. That is the way you stay current. Quincy Jones proved that to me. You get the newest, hottest people and put them on your record. They help me, I help them. I mean, they'll be on a record which will go gold or platinum. That's the game you have to play."



RARELY letting you forget his current trip is all about being "real", Ice seems to dismiss the validity of his back catalogue while emphasising the extent to which he's now in control. It's an act which implies he may have been anything but "real" in the past.

"I'd make albums and maybe only listen to a couple of the songs before forgetting about it. I'd run through the tracks going, 'That's for the hip hop crews, that's for the college people, that's for a British audience'. It was like, 'I don't really like the record much, but they will'. Even with my remixes I'd be thinking, 'I might as well let this shit go'. But now I'm like, 'Fuck that, I don't like it so it's not coming out'."

Which is why he rejected a Portishead remix of his current single, "I Must Stand". It was, he maintains, too phoney to be on an Ice record. Although, despite his feelings, it has turned up on promo copies. He similarly discounts the possibility of any jungle remixes. Not because he doesn't like the sound ("I'm totally down with that jungle shit") but because he has decided to do his own jungle album ("It will be the hardest, bitching, muthafucking jungle you've ever heard").

Not that "I Must Stand" is particularly hard. In fact, it's a slow swing cut which finds Ice in a particularly sombre mood, recounting the jail sentences doled out to some of his friends and the deaths of many others. It's a moving lament, totally at odds with the style we've come to expect from him.

"I've been making records for so long, but nobody was hearing them, so I just decided I had to write songs I could hear on my radio," he says. "This underground stuff may be cool, but it doesn't sell records if people don't know they're there."

"I listen to lots of slow music, like Sade and Jodeci. The harder the gangster, the more they like the softer records. A lot of my homeboys are digging my slower stuff. I've been thinking that all they'd want to hear are songs about murdering somebody, but when they hear 'I Must Stand' they're like, 'That's the bomb, Ice'."

"People who are going to turn on my slower stuff are the posing white reviewers who don't understand a good slow jam is as hip to a gangster as any hard record."

If you get into a gangster's car, they've got all the Delphonics tapes and all of that old slow shit, man. Hell, I'd be going slow jam but I just can't fucking sing."

ICE T understands "the system" in its every form. In his living room sits a leather-bound volume known as "The Pimpionary", a territorial pimp map which clearly marks out who controls what where. As a hustler, it was a system which he used as much as the next homey. He similarly employs numerous systems in order to keep control of his life now. From the final say on his recorded output to bringing journalists into his home to be interviewed, it all reminds you of just how powerful this man has become.

"These systems are set up around the fact that the majority of the world is made up of followers," he explains. "You have to walk alone if you want to make your own decisions."

But not everyone is in the position to make their own decisions. The majority of people are more involved in daily survival. Which brings into question Ice's "real" ideal. To be true to your own dreams surely takes money? Ice has heard this one before.

"I know that it's tough being real when you're poor and waiting on your cheque," he offers. "I know that shit but you have to say 'fuck 'em'. Life is based around very small strategic judgement calls and the person who has their shit most focussed wins. The key to my judgement is I know I am capable of the biggest fuck-up of all-time. Right now, I'm scared as fuck because I want people to like this record. I know it's my best yet, but I don't know how people will react."

Ice T scared?

"Hey, if I was one of those super-confident muthafucks, I wouldn't even bother to do this interview because I'd know my shit is going to sell. But I am humble and I don't pretend that I have too much power."

He likes you to be fully aware of the power he does have, though. While waiting for the interview, he is visited by a couple of movie producers. Ushering them into the open-plan kitchen, only feet away from where I'm sitting, he proceeds to give the duo a lesson in producing films.

It's a clearly annunciated oratory which is quite obviously as much for my benefit as it is for theirs. They raise their voices to meet the volume of the Iceman. After all, they're here to offer him 10 per cent for merely putting his name to a project. Now that's power.

PERHAPS what has infuriated people the most about Ice T is his apparent double standard when it comes to the various notions of prejudice. He is outspoken about some forms of oppression, but he seems to need to generalise in negative ways about people from different backgrounds.

At times, he appears to uphold stereotypical images of different cultures and he is especially down on white college boys who have an eye for styles emanating from the hood. Not that he'll be drawn on any suggestion that he's a racist, by pointing out he hasn't brought up the subject of colour directly (accusations of his sexism are similarly dismissed with a joke about men's dicks).

"I can't stand it when white kids dress like bums because the kids in the hood would love to be able to afford to look good like them," he says. "These white college kids get their pants all saggy so they'll be like they're from the hood. But the people they're copying are trying not to sag their pants. Pants were worn saggy because people were too poor to buy new and, as they grew, mama would say that kids had to push their pants further down on their butt. This is not a fashion statement, it's real."

It's also an observation he employs to turn the situation around on the interviewer. Like any seasoned interviewee, he's in control here and he let's me know it.

"You might have come here thinking, 'Shit I'm going to meet Ice T, I'd better dress hip hop' and put on camouflage trousers and sneakers," he adds, pointing at my attire. "I'd say that sucks. I've got more respect when a surfer comes up here in his surf gear and long hair going, 'Yo dude'. That's more real, man."

But the accusation of prejudice goes further. Many of Ice's rhymes are based around the oppression of others. With "Rap Games Hi-Jacked", for example, he breaks up a highly-entertaining insight into the pitfalls of recording with a dig at his Jewish A&R man. Ice maintains this is not supposed to be anti-Semitic.

"The thing is, he is Jewish, man," he proclaims. "I wasn't down on him because of that but because he was a pain in the butt."

Nevertheless, the emphasis is on this man's faith as a description of his personality. Ice, however, refuses to be drawn on the subject. He's already worked out his answers and that's all he's prepared to give. To him, he's just telling a story. That's the way it is.

ICE T has come under more attacks than any of us will experience in a lifetime. It's a situation which has forced him to fully understand what he talks about. And, with the adage "knowledge is power" in his mind he's gained as much power as he needs to control everything around him.

Perhaps the clearest insight into his attitude comes later in the afternoon. Sitting in his studio, he discusses a news programme from the previous evening in which the interviewer attempted to attack the leader of the Nation Of Islam, Louis Farrakhan, over his recent visit to Nigeria. Naturally, Farrakhan retaliated in the strongest terms. "You can't beat this man on his own ground," exclaims Ice. "He's a religious leader. He knows his shit inside out, so he's got all the answers. The only person you could put up against him is maybe The Pope."

Ice T also knows his shit inside out and to tackle him on the tried-and-tested subjects featured in his book is a fool's game. But then Ice likes to play games. With his mind clearly on the computer game flickering away in the corner, he becomes increasingly agitated by my questions. I try one last dig into the Iceman's psyche.

Ice, are you just an overgrown kid?

"Yeah, I refuse to grow up, man," he laughs in agreement. "You start losing when you grow up and I hate to lose. I go to toy stores with Little Ice and I'm like, 'What do I want to fucking play with'. That's why I like cars and planes, man."

And guns?

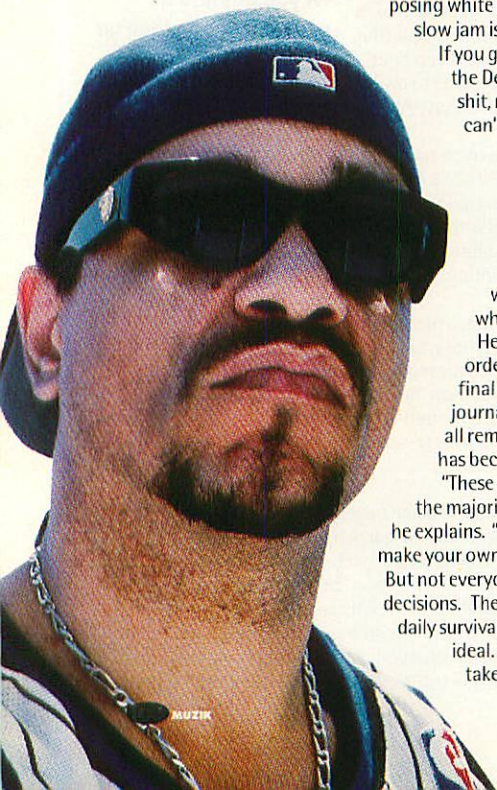
"I don't talk about guns to the British press anymore. You're just jealous because you can't have them."

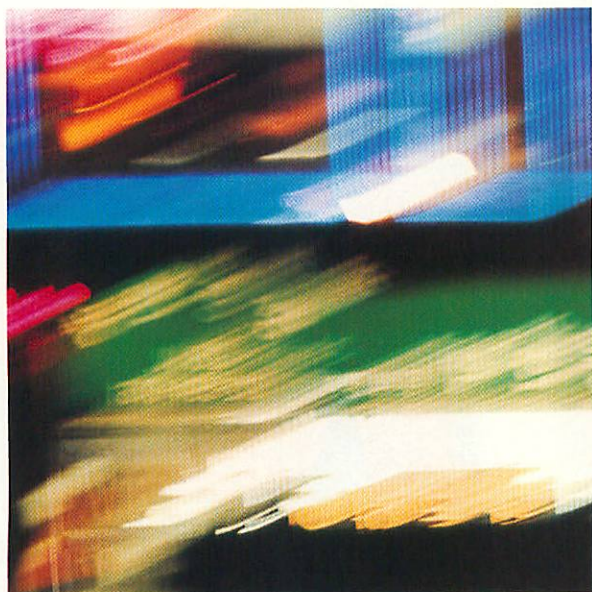
AND so I leave him to his computer game. Little Ice sits cuddled up to his dad, while Darlene is in the kitchen cooking up dinner. It's the perfect picture of domesticity.

Outside, the breathtaking sight of LA's night lights sparkle and I'm suddenly captured by the thought that living on top of the shit heap isn't such a bad proposition at all.

In fact, it's unreal!

'I Must Stand' and 'Return Of The Real' are available now on Virgin/Rhyme Syndicate. Ice T also presents 'Baadass TV', Friday nights on Channel 4





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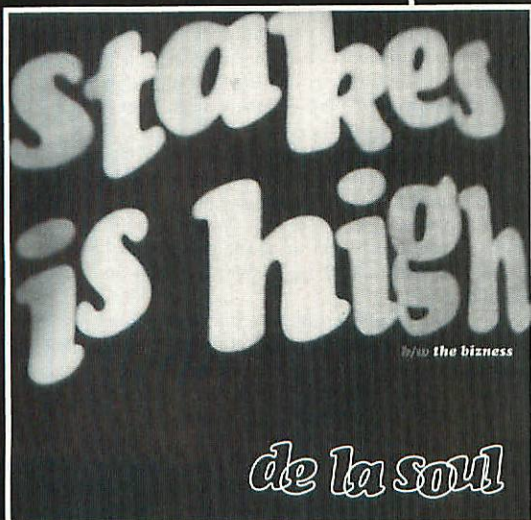


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Prescription Underground

words **Kevin Lewis** pictures **Marty Perez**

WIND powered

Rattling the shutters and tugging at your coat tails, Chez Damier and Ron Trent's **PRESCRIPTION UNDERGROUND** imprint is ensuring Chicago remains the home of house

EVERY NOW AND AGAIN, A RECORD LABEL COMES ALONG WHICH changes everything. The kind of production line which turns out release upon release of straight-up, no-nonsense, quality dance music. Not relying on hype or the latest hot names, not pandering to hip-as-you-like media trends. Just putting out original and innovative music with a clear and distinctive flavour. DJs devour each release with a passion and, slowly but surely, a whole new state of play develops.

And just as Goldie's Metalheadz have received and remodelled the hardcore sound of urban London, **Chez Damier** and **Ron Trent**'s Prescription Underground have rewired the rough 'n' dirty, bone-shaking funk of their Chicago predecessors into a diamond-cut vision of house music in the Nineties.

It all began in November 1993. Chez and Ron had been working under the guise of The Witch Doctors (producing classics such as "The Choice" for Kevin Saunderson's KMS imprint) when they felt the need for a change. The need for a new label and, in turn, a completely different outlook on the Windy City.

"A resurgence of energy was needed for the sounds which were coming out of Chicago," explains Ron. "As a city, it's very motivational and it would have been sad if the same city which had fed us wasn't going to feed anyone else. We wanted to put together something of real quality and, at the same time, we wanted to take the listener to the next dimension, to give them a track where they really had to listen to what was being played. We had to create an energy which would be so overwhelming, they could fall right into it naturally."

So the two Witch Doctors set up Prescription. A record label which would amplify everything they'd done before and provide a solid platform for the musical expression they were looking for. It was near enough bound to work, bearing in mind the depth and experience the pair of them brought to the table.

CHEZ released his first record, "Just A Matter Of Time", on KMS back in 1989. He was 22 years old. He then hooked up with Marc Kinchen, forming Power 41, and started getting into production, working the desk on tracks like Inner City's "Do You Love What You Feel" and Reese's "You're Mine". This led to an A&R and studio manager position at KMS, where he oversaw releases like MK's wondrous "Burning" and "Always". Of course, the business side was never enough and Chez continued to record solo, chalking up such masterpieces as

"Can You Feel It" (complete with its groundbreaking MK dub) and the heart-stopping club smash, "Never Knew Love".

Ron, on the other hand, started off young. Incredibly young. One of the first tracks he ever laid to tape was his all-time classic, "Altered States". The year was 1988 and he was only 16. "Altered States" was so powerful and ahead of its time that, like Mr Fingers' "Washing Machine", it's never failed to send dancefloors crazy and continues to do so even today, eight years on.

From there, Ron went on to record with fellow DJs Terry Hunter and Aaton Smith. Working under the name UBQ Project, he left after their first twelve, "Into The Night". He then spent some time producing with influential Chicago jock Lee Collins (who used to spin down at Ron Hardy's Music Box), before finding his feet at Clubhouse Recordings (home of Outthere Brothers, Hula and Fingers). Here he became part of the in-house production team along with Curtis "Cajmere" Jones.

Although Chez and Ron had heard and respected each others' music, they'd never actually met. It took a chance visit from Chez before they did. On his way home, he dropped in on a friend, Carl Bias, only to find him on the phone. As Chez was hanging around, Carl shouted over, "Hey, d'ya know Ron Trent? He's on the line. You wanna speak to him?" So they hooked up, exchanged phone numbers and arranged to meet.

"Mentally, we were seeing a lot of the same things," recalls Ron. "We had a very similar vision. So we joined forces to work on a project for Kevin Saunderson. I did some production and Chez did the singing."

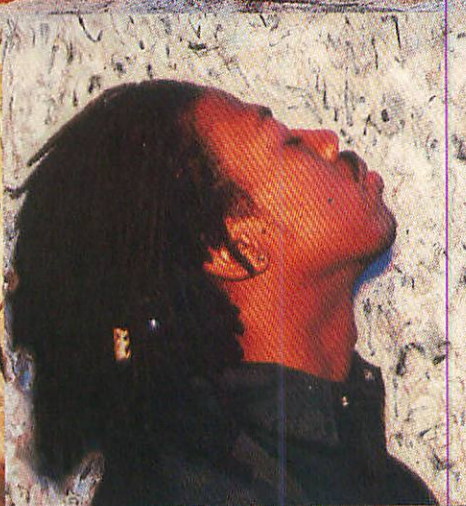
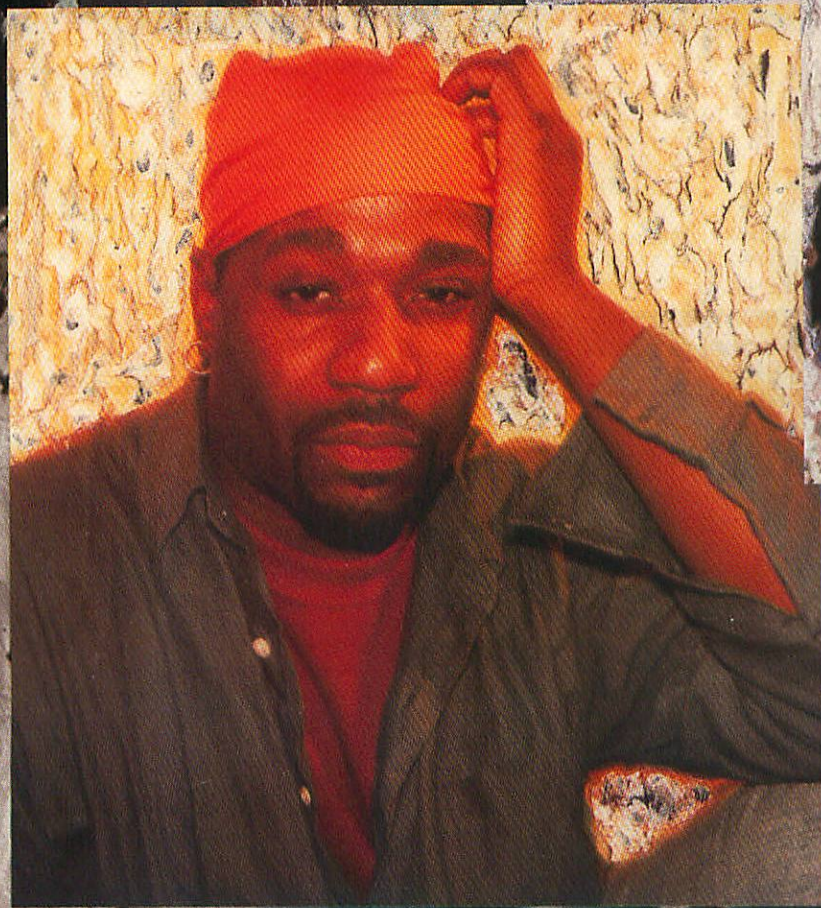
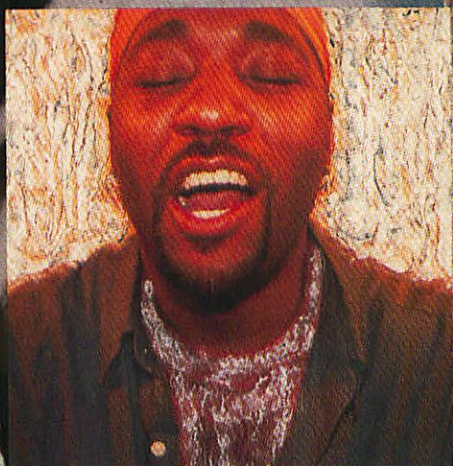
The track was Ron & Chez D's "Never". One side of sultry, mellow vocal grooves, together with two simple but effective hard dubs on the flip. It was a genre-defying record which set the tone for both the duo's production work and the early releases on Prescription.

Just listen to Noni's sublime "Keep Me Satisfied" for some of the coolest vocal grooves ever made, or check the analogue funk of Chez and Ron's dub mixes of "The Choice" for some of the rawest house moments ever to hit vinyl. And that's not all. There's "Foot Therapy", a gorgeous and ever-changing sonic dreamscape built on swinging beats and melodies to die for. There's Chez' wild pitch-style Chuggles projects (which he records with Ralph Lawson). There's the live disco electronics of Ron's recent "Language" and "Morning Fever" twelves.

For the most part, though, these killer cuts have remained in the hands of the DJ, with Technics stars like Ralph Lawson and Luke Solomon working the warmer cuts as timeless mood changes, the harder ones as supreme hypno tools for the dancefloor.

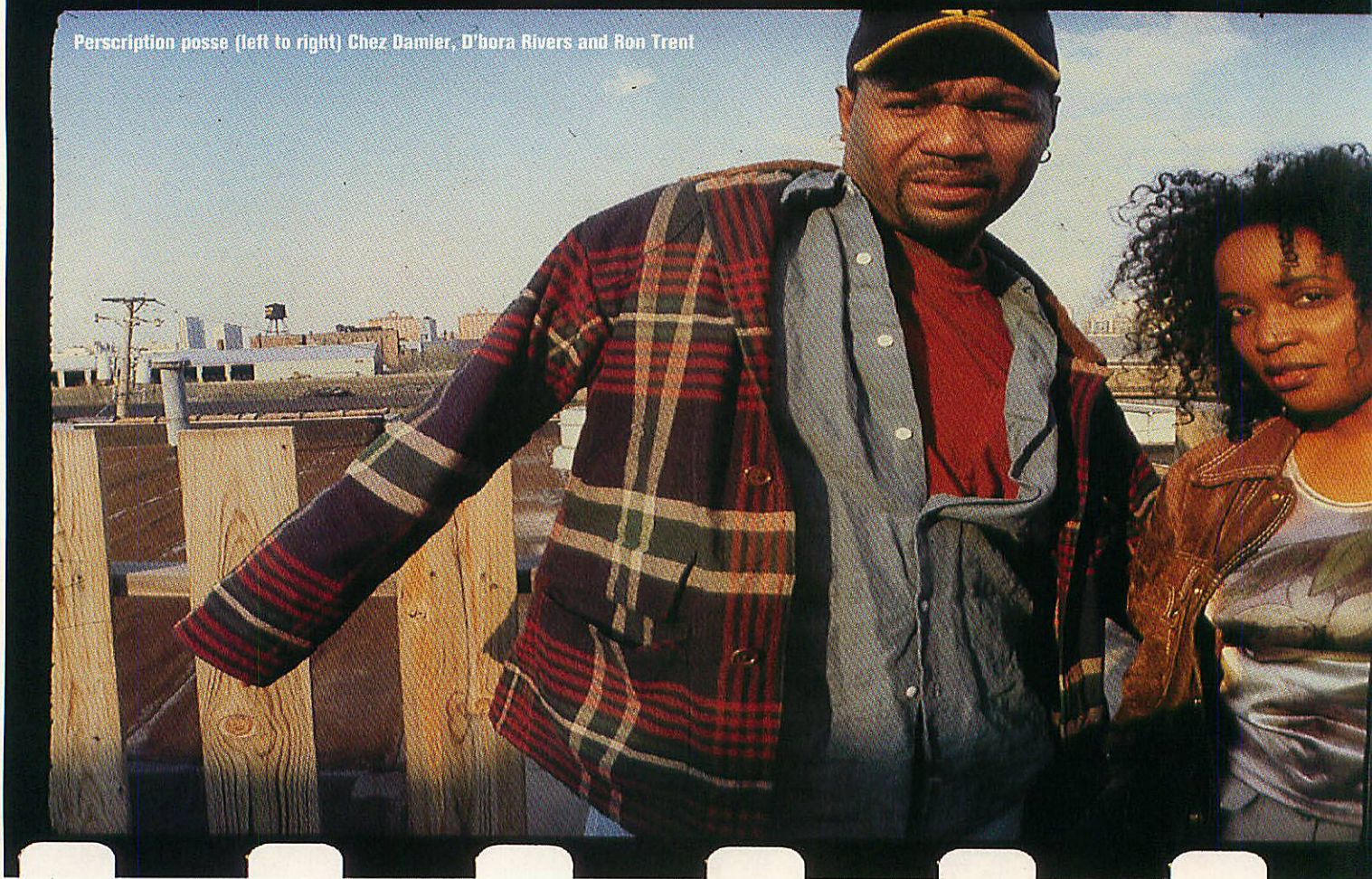
The release of Chez and Ron's "The Collective Sounds Of Prescription" compilation, which appears in the UK via Slip 'N' Slide, should change all of that. With selections from the label's back catalogue including Romanthony's Prince-style vocal anthem "The Wanderer" and Chez Damier & Stacey Pullen's truly extraordinary "Forever" ➡





Prescription Underground

Prescription posse (left to right) Chez Damier, D'hora Rivers and Ron Trent



"When I was coming up, we were playing on turntables without pitch control and you still had to set the tone and the mood, and be able to take people where you wanted them to go"

instrumental side of things," says Ron. "Now we are going to take it up to the next level. And, of course, introducing vocals would be a primary factor in doing so. They haven't necessarily been there in a lot of the material we've released, but it's my belief that, if you can grab the audience's attention with the sound alone, you can definitely come back with a vocal cut. The next level is to join the primal voice and the natural tone."

"We must grow," adds Chez. "You can play with instrumentation for so long, but it is only natural to move on to vocals. The voice is the first instrument known to man and so, really, vocals are only used as instruments. I think we are evolving to another level and, like life, it's a cycle. That's how I look at it."

SO, just as the world has grown accustomed to the deep instrumentation of the current Chez 'n' Ron sound, they're off again. New territories to explore, new solutions to find. They're doing what they did three years

ago, when most of the innovation and experimentation had been sucked out of house by the majors. They're taking things forward. While respecting the past, they're trying to create a groove which still feels fresh and exciting.

THE album, like Chez and Ron themselves, defies the process of categorisation rather well. The pair thrive on their ability to turn out something which is totally unexpected at precisely the right time. And in the same way that they've added a certain musical element to past Chi-town cut 'n' paste monotony, now they've got a similar set of redirections for the track-heavy DJs of the moment.

"I think we have kind of set the tone on the

Austin 'Abacus' Bascom

On hooking up with Prescription

There was a club going on in Toronto run by Andrew Kormis. He called up Derrick May and asked him to come and spin. I met him and he was really cool. Derrick invited me down to Detroit and, six months later, I went. I met Antony [Chez's real name], Alton, Kevin and Juan soon afterwards. Antony was always on this rootsy vibe. He was into the idea of live instrumentation disco stuff, but Derrick was much more into techno. Getting music from both of them was a nice blend, especially coming from London and that whole jazz funk era. Over the years, I just kept on going back to Detroit. It was such a great city and, even though there was nothing going on there, the people were really cool. I used to hang out at The Music Institute [run by Chez and Alton Miller, this was the only house club in Detroit during the late Eighties] in the summer. It was just a nice environment to be in. Antony was then getting more into production, working for Kevin Saunderson, and I got a bit more into thinking about making music. I got hold of a couple of Yamaha machines so I could sound like Mr Fingers and hooking up with Prescription just followed on from that really.

ago, when most of the innovation and experimentation had been sucked out of house by the majors. They're taking things forward. While respecting the past, they're trying to create a groove which still feels fresh and exciting.

"Put it this way, at the moment there is a saturation," notes Ron. "We see situations which are either too tacky or too vocal-oriented. And it needs to change."

"Some DJs play tracks because they're easy to mix and they don't have to think about what they will bring in next," adds Chez. "With a vocal, you *have* to think about what the person is singing, so that it becomes more of a story line. It becomes more about programming than DJing."

"When you look at the older DJs like Francois K, Knuckles and Larry Levan, and listen to their old tapes, you can hear what I'm saying. They'd go from one vocal to the next and it would be a whole different world. You would hardly remember the last song, but you'd remember the vibe. With today's tracks, DJs are just trying to perfect the art of keeping you hyped and into the groove."

"The difference is there used to be groups, but today it's only solo artists," continues Chez. "Before, it took a group to make it happen and it worked. People didn't point and single it out as vocal, they were just groups with their own vibes. Now, it's like one man trying to rule the world."

It's not hard to understand what he means. Electronics have evolved to such an extent that what used to take several singers, an orchestra and a huge production team, can now be done by one bedroom producer. But while it's possible to create tracks on a small scale, and a whole lot cheaper from a record label's perspective, it doesn't necessarily mean it's a good thing.

Look at many of today's DJs. They're having to reach back in time to find songs good enough to play. Songs such as Frankie Knuckles' "Your Love" or Robert Owens' "Tears" or Sounds Of Blackness' "The Pressure". These days, vocals of that quality are few and far between. Which is why a lot of DJs are hammering the more instrumental and sample-based cuts. And why, when you leave a club after hours of back-to-back track-work, you are left feeling a little bit empty. Sure, you might have worked a whole week's worth of stress out on the dancefloor and you are on a physical high, but dance music should be about much more than just jacking to the rhythm. Shouldn't it?



"For a lot of DJs now, the technique of blending records is the most important thing," states Ron. "That's a big part of it, but it's not the only thing. When I was coming up, we were playing on turntables without pitch control and you still had to set the tone and the mood, and be able to take people where you wanted them to go. We would take the party from one sound to the next, real smooth. We wanted the night to be an educational and a revitalising experience, not just somebody playing records. And other than my man Troy Parish, none of the new DJs can cut it. There are all of the godfathers, the incredible people like Timmy Regisford, Tony Humphries, even Jellybean Benitez, who were so influential in our lives because they educated us. But it doesn't happen too much these days."

Maybe it's because DJs are taking things far too seriously. Or maybe they're just not taking the right things seriously. Maybe they're making too much effort trying to be technically perfect and forgetting about the feelings music transmits. It's something Chez and Ron are definitely against.

Take Chez' recent set at Glasgow's Sub Club when, after three solid hours of deep and soulful house, he played "Automatic" by The Pointer Sisters as his last track. Apart from a few po-faced trainspotter types, the entire club lost it.

"I'd been listening to that song again for months," explains Chez. "It takes me back to Detroit and my 17th birthday. Grant Collier [Ken Collier's brother] played it for me and I completely freaked out. As time went on, it just became part of a memory, a part of my life. As you become older, you listen to lyrics and you begin to understand what's going on. I was able to relate so many other problems I was having in my life with 'Automatic'."

"I played it in Germany the night after the Sub Club. It was so good the first time, I just had to see what would happen when I played it again. It was amazing. The whole club came together on the dancefloor. Everyone was singing it, even though none of them could speak English. It was almost as though the energy from the Sub Club had been

transferred over to Frankfurt. I spend a lot of time trying to put emotion into my sets, because I don't think you can play tracks like that unless you really feel it. I don't want

to take all the credit, but I think it probably would have been very different if somebody else had played it.

"Having said that, I thought I'd done pretty well to get away with it, but Derrick Carter outdid me on Saturday night when he played Irene Cara's 'Theme From Fame' as his final track. He had to make this mix of it live. You know, playing the original copy with a track underneath it. But everyone went for it and the whole party just came together. It was so special."

And when a cut as powerful as "Automatic" slams in at the very end of the night, it's not something you're going to forget in a hurry. More than that, it creates an atmosphere so special that anything seems possible.

"That's part of the talent," shrugs Chez. "You say 'can't' and we say 'can' because we have the history behind us and most of the producers and DJs in other places don't. We play from the heart and have no choice other than to get on with it or get out of the door."

NO compromise. That's Chez and Ron. Whether you are listening to records on Prescription or their sister label, Balance, or checking either of them spin, you can be sure of hearing nothing but the most emotional house music.

They both know exactly where they're going and it's most definitely forward.

"Right now, it's really all about everyone involved taking things up to the next level as a conglomerate," concludes Ron. "No one person or one label can do it. We might be an influence, but we can't set an entire trend. But if we all keep a good, rolling burst of energy going and don't set any bounds on what we do, then I think we'll see some nice things happening."

'The Collective Sounds Of Prescription' is out now on Slip 'N' Slide

Glenn Underground **On his CVO (Chicago's Very Own) project**

A couple of years back, Ron Trent told me about this label he and Chez were setting up. Basically, I started off going to Cajual to play stuff, but the type of music I wanted to play was being released by Prescription. So I went to Chez and Ron with my EP and they just put it out. I prefer working on more musical stuff, such as the album I did for Peacefrog, although that's now quite old. CVO is something which is always going to happen. I hope it blows, but whatever. I don't plan, I just let it happen. My main influences are people like Larry Heard, Louie Vega and Frankie Knuckles. Ron and I came up together, so we're really influenced by each other. At the moment, the more musical stuff seems to be going really well. A lot of DJs play it everywhere I go and there are a lot of Europeans playing it. It's big in Manchester, for instance. They seem to like it a lot there. When I spin, my style is more like CVO, you know, Chez and Ron, Masters At Work, people like that. I really like to play the more soulful house music.

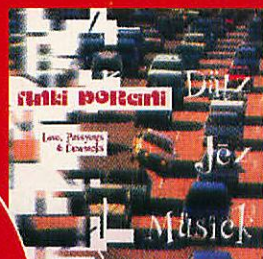


ScanX • Chroma

With his angel face and Zen style Stephane Dri, AKA Scan X, is one of the most exciting personalities of the French scene. Each new creation brings more maturity and precision to his unique and minimal style. His debut album is no exception.

**Berlin • Unwrapped**

Host to the Love Parade, the biggest event in the techno calendar. Unravel the history with a soundtrack on 2CDs or 2MCs plus 100 page book. 21 exclusive recordings plus 7 minute CD-ROM video of the Love Parade.

**Funki Porcini • Love, Pussycats & Carwrecks**

The fertile Funghi-monger returns to f**k up the children of your eardrums. Slow, slack sex hop & fast frantic scum & bass. The abstract psychedelicatesen is back in session.

**Dave Angel • Classics**

The complete works of Dave Angel for R&S circa 1992-93, ground breaking stuff never before on CD.

Technova • Transcience

A combination of techno, dub, acid and trance, with a distinctive Eastern flavour from David Harrow.



charged

**Conemelt •**

Confuse and Destroy
Inventive and fresh Techno sounds on Andy Weatherall's label. This album met with fantastic press and they have since finished a successful tour to rave reviews.

**Planetary Assault Systems • Archives**

Collection of hard to find gems from one of the UK's leading Techno DJs and producers, Luke Slater. On Peacefrog Records.

**Berlin • Unwrapped**

'Wrapped' Limited Edition 5 x 12" vinyl (5,000 copies only). 22 exclusive recordings (with Bonus vinyl only track) from the prime movers and Love Parade regulars plus 100 page full colour book.

Jeff Mills •

Live Mix at the Liquid Room, Tokyo
Available from 13 May 1996 on React, this 38 track album sees Jeff cutting up his own Axis, UR and Tresor tracks with new cuts from The Advent, Damon Wild, Joey Beltram and Claude Young and others...

**Charged**

is the dance division of Vital Distribution

charts

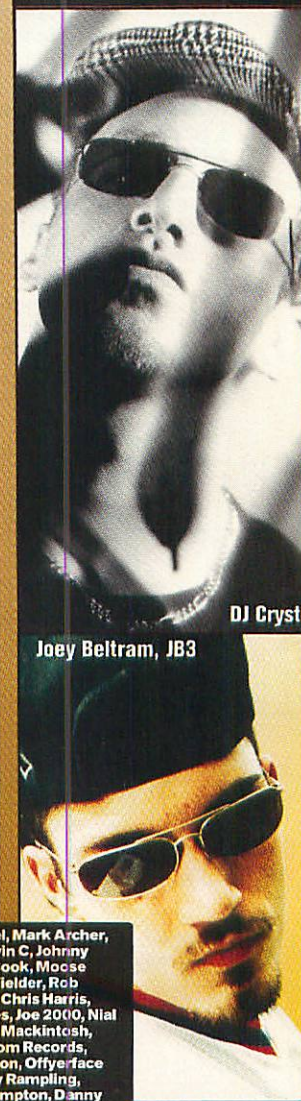
July 1996

THE MUZIK SWEEP

- 1 BORN SLIPPIY Underworld (Junior Boys Own)
- 2 JUMPIN' Todd Terry (Manifesto)
- 3 KILLING ME SOFTLY Fugees (Sony)
- 4 THE HIDDEN CAMERA Photek (Science)
- 5 WRONG Everything But The Girl (Virgin)
- 6 WE ARE ONE EP DJ Q (Filter)
- 7 KILIMANJARO Ed Rush (Prototype)
- 8 THE FLOOR EP Paperclip People (Open)
- 9 SEVEN DAYS AND ONE WEEK BBE (Triangle, France)
- 10 FORGET ABOUT THE WORLD [DAFT PUNK REMIX] Gabrielle (Go!Beat)
- 11 WHO COULD IT BE? Luciano & The Jungle Brothers (Island)
- 12 KEEP PUSHIN' Boris Dlugosch (Peppermint Jam, Germany)
- 13 NAUTILUS Jake Slazenger (Warp)
- 14 THE SEARCH [REMIXES] Trancesetters (Touché, Holland)
- 15 ENCLOSED SPACES Skin Divers Featuring Aquasky (All Good Vinyl)
- 16 WHERE LOVE LIVES [REMIXES] Alison Limerick (Arista)
- 17 MEPHISTO REMIXES Various (SSR, Belgium)
- 18 UNTITLED Krupa (white label)
- 19 MIND GAMES DJ Crystl (Good Looking)
- 20 IF LOVING YOU IS WRONG Faithless (Cheeky)
- 21 I'LL TAKE YOU THERE Naked Music NYC (Ore)
- 22 VICIOUS CIRCLES Poltergeist (Manifesto)
- 23 NARCOTIC INFLUENCE Empirion (XL)
- 24 DANCIN' TNT Featuring Casa Royale (Tribal UK)
- 25 IF NINE WAS SIX Votel (Grand Central)
- 26 LOVE DON'T LIVE Michael Proctor (Soul Furic, USA)
- 27 TRIPPIN' ON BROKEN BEATS Omni Trio (Moving Shadow)
- 28 BEAUTIFUL DAY Nicolette (Talkin' Loud)
- 29 FABLE Robert Miles (deConstruction)
- 30 RUMBLE DJ Rap (Proper Talent)
- 31 INDICA [REMIXES] Movin' Melodies (Hooj Choons)
- 32 ARE AM EYE? Commander Tom (Additive)
- 33 THE CHANCE Reel Houze (Zoom)
- 34 SUNSHINE Umboza (Positiva)
- 35 STIGS IN LOVE Midfield General (Skint)
- 36 I NEED YOU Nikita Warren (VC)
- 37 REMNANTS Morgan Geist (Environ, USA)
- 38 GRAPEVINE Carlito (Creative Source)
- 39 DROP INTO MADNESS Atomic (Junior Cheeky)
- 40 BLAIR NECESSITIES [REMIXES] Vinyl Blair (Hard Hands)
- 41 JURYMAN 3 Juryman (Ninja Tune)
- 42 ESSENCE Solution To Sound (Hard Leaders)
- 43 HEAVYWEIGHT Kitachi (Dope On Plastic)
- 44 STRIKEOUT Hardfloor (Harthouse)
- 45 VOLUME 3 Universal Addictions (Universal Addictions)
- 46 BELIEVER JB3 (Novamute)
- 47 WHAT CAN YOU DO Blaze Featuring Alexander Hope (Shelter, USA)
- 48 BROTHER FOR REAL Terry Lee Brown Jr (Plastic City, Germany)
- 49 CHICAGO CHICAGO Secret Ingredients (Universal Language)
- 50 MIRACLE Olive (RCA)



Underworld



DJ Crystl

Joey Beltram, JB3

The Muzik Sweep

This chart was compiled from a selection of DJ returns including the following: Luciano Alberti, Stu Allan, Alan (Joy), Angel, Mark Archer, Phil Asher, Paul Ashley, Simon Aston, Black Widow, Scott Bradford, James Brolly, Pete Bromley, Spencer Broughton, Alvin C, Johnny Cabash, Callahan, Derrick Carter, Sarah Chapman, Paul Chiswick, Choc's Chews, Mark Clack, Andy Cleaton, Norman Cook, Moose Simon Harrison, Kenny Hawkes, The Lovely Helen, Clive Henry, Nell Hinde (Lisa Marie Experience), Tony Humphries, Terry Hunter, Chris James, Nick James, Bob Jeffries, Joe 2000, Nial Kay, Princess Julia, KCC, Loco Records, Little Simon D, Ray Lock, Lofty (Flying), Wyndell Long, Alan Luv Dup, Robert Luis, Andy Mac, Kevin Mackay, Woody Mackintosh, Maggie McKeown, Chris Madden, Vivien Markey, Gary Marsden, Massive Records, Jim Masters, Angela Matheson, Paul Matthews, Orde Meikle, Phil Mison, Mighty Atom Records, Melvin Moore, Russ Morgan & Carl Thomas (K Klass), Phil Morley, Simon Mu, Dimitri Nakov, Kris Needs, Luke Neville, Grant Nelson, Jay Noon, Paul Oakenfold, DJ Oberon, Offyface Sound System, Guy Oldhams, Luis Paris, Graeme Park, Mark Picchiotti, Pierre (Checkpoint Charlie), Pip (DIY), POF Music, Pure Groove Records, Bruce Qureshi, Danny Rampling, Jason Roberts, Matthew Roberts, Greg Robinson, Pete Robinson, Dave Rofe, Mr Scruff, St Peter & Heaven, Scooby, Section 5, Mike Shawe, Andy Sherman, Simon Shrimpton, Danny Slade, Patrick Smoove, Gareth Somerville, DJ Tabs, Paul Taylor, Tasha Killer Pussies, Tasty Tim, Eddie Templeton, Dean Thatcher, Paul Thomas, 3 Beat Records, Tricksta, Mark Turner, DJ Vadim, John Waddiker, Tom Wainwright, Tony Walker, Andy Ward, Warlock, Nick Warren, Allister Whitehead, Ian Wilkie, Mark Wilkinson, Mark Williams

PLEASE FAX CHARTS TO 0171-261-7100. If you're an open-minded DJ and you feel that your selection isn't reflected, then we need your chart. Regardless of your status

charts

TOP 25 SALES 12-Inch Dance Singles

MAY 11 - JUNE 24

RADIO CHART

PHUTURE, 105-108FM (Liverpool)

- 1 ONE WORLD ONE FUTURE Armando (Radikal Fear)
- 2 ATMOSPHERE Glenn Underground (Peacefrog)
- 3 BACK IN MANHATTAN Shazz (F Communications, France)
- 4 LOGICAL PROGRESSION LP Various Artists (Good Looking)
- 5 STAND UP Love Tribe (AM:PM)
- 6 TR-AENON Photek (Op-Art)
- 7 ALIEN LP Larry Heard (Black Market)
- 8 FLEXISTENTIALISM LP Various Artists (Ninja Tune)
- 9 FREEDOM [REMIXES] Black Magic (Positiva)
- 10 HEAVEN Sarah Washington (AM:PM)

Chart compiled by Clare Brumby and Mike Carney at Phuture FM
Broadcasting each weekend in Liverpool until July 7

HOME-LISTENING CHART

E-Z ROLLERS (Moving Shadow)

- 1 MIX TAPES DJs Fabio, Bukem, Peshay (Cassette)
- 2 THE REVOLUTION WILL NOT BE TELEvised LP Gil Scott Heron (Arista)
- 3 THE PAST [E-Z ROLLERS MIX] Intastella (Planet 3)
- 4 EXPANSIONS LP Lonnie Liston Smith (EMI)
- 5 SUPERFLY LP Curtis Mayfield (Curton)
- 6 JAZZ JUICE LP Various Artists (Streetsounds)
- 7 TOTALLY WIRED LP Various Artists (Acid Jazz)
- 8 REVIVAL Martine Girault (ffrr)
- 9 PACIFIC STATE 808 State (Creed)
- 10 A SHINING SYMBOL LP Roy Ayers (Polydor)

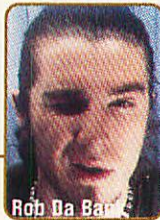
E-Z Rollers' 'Dimensions Of Sound' LP is out now on Moving Shadow

READER'S CHART

ROB DA BANK (London, UK)

- 1 EMOTION HEATER [LUKE VIBERT MIX] The Gentle People (Rephlex)
- 2 SOURCELAB COMPILATION Various Artists (SourceLab, France)
- 3 DISCO CUBISM [DAFT PUNK MIX] i:Cube (Versatile, France)
- 4 VOODOOISM LP Lee Perry (Pressure Sounds)
- 5 TURTLE SOUP [WAGON CHRIST MIX] DJ Food (Ninja Tune)
- 6 THE BEST HAS YET TO COME Karma (Mind The Gap, Germany)
- 7 MESS LP Fila Brazillia (Pork)
- 8 LOVE'S THEME Barry White (unknown)
- 9 FUCK DUB Tosca (G-Stone, Austria)
- 10 1979 FA CUP FINAL COMMENTARY Arsenal Versus Man United (MFP)

Send all Reader's Charts to
Muzik, King's Reach Tower,
Stamford St, London SE1 9LS



Rob Da Bank

- 1 KEEP ON JUMPIN' Lisa Marie Experience (ffrr)
- 2 FAST LOVE George Michael (Virgin)
- 3 I WILL SURVIVE Chantay Savage (RCA)
- 4 RETURN OF THE MACK Mark Morrisson (WEA)
- 5 KLUBBHOPPING Klubbheads (AM:PM)
- 6 THE BOX Orbital (Internal)
- 7 WOO-HAH! Busta Rhymes (Elektra)
- 8 THERE'S NOTHING I WON'T DO JX (ffrfreedom)
- 9 BEFORE Pet Shop Boys (Parlophone)
- 10 THEY DON'T CARE ABOUT US Michael Jackson (Epic)
- 11 WALKING WOUNDED Everything But The Girl (Virgin)
- 12 LET THE MUSIC PLAY Mary Kiani (Mercury)
- 13 ALL THE THINGS [YOUR MAN WON'T DO] Joe (Island)
- 14 OVER AND OVER Plux (ffrr)
- 15 OOH AAH... JUST A LITTLE BIT Gina G (Eternal)
- 16 FEEL THE SUNSHINE [REMIXES] Alex Reece (4th & Broadway)
- 17 INTO YOUR HEART 6 By Six (6 By Six)
- 18 THEME FROM S-EXPRESS - THE RETURN S-Express (Rhythm King)
- 19 JUMP TO MY LOVE/ALWAYS THERE Incognito (Talkin' Loud)
- 20 24/7 3T (Epic)
- 21 CALIFORNIA LOVE 2Pac Featuring Dr Dre (Death Row)
- 22 I GOT THE VIBRATION Black Box (Manifesto)
- 23 LOVE IS THE DRUG Roxy Music (Virgin)
- 24 I THANK YOU Adeva (Cooltempo)
- 25 ONE FOR THE MONEY Horace Brown (Motown)

Chart details based on sales information supplied by CIN. CIN copyright.

TOP 25 SALES Dance Albums

MAY 11 - JUNE 24

- 1 IN SIDES Orbital (Internal)
- 2 THE SCORE The Fugees (Columbia)
- 3 NEW BEGINNING SWV (RCA)
- 4 LTJ BUKEM PRESENTS LOGICAL PROGRESSION Various Artists (ffrr)
- 5 THE COMING Busta Rhymes (WEA)
- 6 RETURN OF THE MACK Mark Morrison (WEA)
- 7 ESSENTIAL MIX VOLUME 2 Various Artists (ffrr)
- 8 TRADE VOLUME 2 Various Artists (Fever Pitch)
- 9 ARTCORE VOLUME 2 Various Artists (React)
- 10 BOYZ OF SWING Various Artists (Polygram TV)
- 11 VIBIN' 3 - NEW SOUL REBELS Various Artists (Global Television)
- 12 SECOND TOUGHEST IN THE INFANTS Underworld (Junior Boys Own)
- 13 MAXWELL'S URBAN HANG SUITE Maxwell (Columbia)
- 14 DANCE NATION Various Artists (Ministry Of Sound)
- 15 SUNSET PARK Original Soundtrack (east west)
- 16 AN INSTINCT FOR DETECTION Lionrock (deConstruction)
- 17 ONCE UPON A TIME IN AMERICA Smoothe Da Hustler (Profile)
- 18 LABCABINCALIFORNIA The Pharcyde (Go!Beat)
- 19 DANCE ZONE - LEVEL 7 Various Artists (Polygram TV)
- 20 THE REMIXES - TONY DE VIT Various Artists (Fantazia)
- 21 PURE SWING '96 Various Artists (Pump)
- 22 STAND UP Love Tribe (AM:PM)
- 23 THE SOUND OF CLUB KINETIC VOLUME 2 Various Artists (Club Kinetic)
- 24 STORMS FROM THE EAST Various Artists (Moving Shadow)
- 25 BROWN SUGAR D'Angelo (Cooltempo)

Chart details based on sales information supplied by CIN. CIN copyright.

finitribe
squelch

mixes by dj misjah, witchman, wreckage inc., g-mac, finitribe



distributed by mo's music / orangevine / polygram

release date: 17th June

CD single / 2 x 12" single

GLOBAL COMMUNICATION CHART

SEB FONTAINE (London, UK)

- 1 HIGHER STATE OF CONSCIOUSNESS [REMIXES] Josh Wink (Manifesto)
- 2 RESONANCE Magic Alec (Spot On)
- 3 STORMY WEATHER Stormy Weather (white label)
- 4 LELLENDAL ESPERITU Knights At The Round Table (Distinctive)
- 5 HIGH ON THE EDGE House Trap II (Prolekt)
- 6 I'M ALIVE Stretch And Vern (Spot On)
- 7 JUMPIN' [REMIXES] Todd Terry (Manifesto)
- 8 STAND UP [ALCATRAZ DUB] Love Tribe (AM:PM)
- 9 LE VOIE LE SOLEIL Subliminal Cuts (XL)
- 10 THE SEARCH Trancesetters (white label)

NORMAN COOK (Brighton, UK)

- 1 TRIBUTE TO KEN COLLIER unknown (Intangible)
- 2 GANGICA Mighty Dub Katz (Southern Fried)
- 3 JOY TO THE WORLD Brooklyn's Poor And Needy (Airdog)
- 4 FORGET ABOUT THE WORLD [DAFT PUNK REMIX] Gabrielle (Go!Beat)
- 5 THE CALLING Melt (MC Projects)
- 6 FUNK-DA-FRIED PARTY DJS Project (Orbit)
- 7 SONG FOR LINDY Fatboy Slim (Skint)
- 8 NO ONE'S DRIVING [CHEMICAL BROTHERS REMIX] Dave Clarke (deConstruction)
- 9 TIME TO CELEBRATE Sublevel (Basement Boys)
- 10 THREE IS THE MAGIC NUMBER Multiplication Rock (Digging Deeper)

KIRK DEGIORGIO (London, UK)

- 1 MAXWELL'S URBAN HANG SUITE LP Maxwell (Sony)
- 2 UNTITLED Carl Craig & Basic Channel (DAT)
- 3 EPIC As One (Clear)
- 4 THE HIDDEN CAMERA Photek (Science)
- 5 ATTENTION PLEASE The 4th Wave (Op-Art)
- 6 COSMOS Future/Past (R&S, Belgium)
- 7 OUR TOUCH IS GREATER LP Gerd (Beam Me Up!)
- 8 FROM THE OLD TO THE NEW Stasis (Peacefrog)
- 9 BLUE FLOWERS [PHOTEK REMIX] Dr Octagon (Mo' Wax)
- 10 SOLINA [FUTURE/PAST REMIX] Jedi Knights (Evolution)

WYNDELL LONG (Chicago, USA)

- 1 POLYESTER EP VOLUME 2 DJ Sneak (Henry Street, USA)
- 2 DISCO'S REVENGE Gusto (Bumble Beat)
- 3 BUMP TALKING Paul Johnson (Peacefrog)
- 4 HYPNOTIZIN' Josh Wink (Nervous, USA)
- 5 TILT DJ Hyperactive (Sm:)e, USA)
- 6 GAME FORM Joey Beltram (Tresor, Germany)
- 7 HARDCORE Mark The 909 King (Power Music, USA)
- 8 DESERT EAGLE Freax (Drop Bass Network)
- 9 VICTIMS AREN'T WE ALL The Tenth Planet (Legacy)
- 10 SEXXUAL HEALING Wyndell Long (Bootleg)

TIM LENNOX (Manchester, UK)

- 1 RELEASE YO' SELF Transatlantic Soul (Ultra)
- 2 THE BLUE ROOM [REMIXES] T-Empo (ffrr)
- 3 KEEP PUSHIN' [REMIXES] Boris Dlugosch (Peppermint Jam)
- 4 KILLING ME SOFTLY [REMIXES] The Fugees (Columbia)
- 5 WRONG [DEEP DISH REMIXES] Everything But The Girl (Virgin)
- 6 ANTHEUM/THE DROP Digital Blonds (Fluid)
- 7 IF LOVING YOU IS WRONG Faithless (Cheeky)
- 8 CACTUS FUNK Hong Kong Trash (white label)
- 9 SQUEAK The Bubble (Jackpot)
- 10 BRING ME LOVE [DUBS] Andrea Mendez (AM:PM)

DUNCAN FORBES - SPOOKY (London, UK)

- 1 FOUND SOUND LP Spooky (Generic)
- 2 READY TO ROCKIT EP Doctor Rockit (Clear)
- 3 NEW SCHOOL SCIENCE Jedi Knights (Evolution)
- 4 AUTO HANGABLE BULB EP AFX (Warp)
- 5 RED 4 Slab (Sabrettes)
- 6 DUDEN [SPOOKY REMIX] Natacha Atlas (Mantra)
- 7 OUR COMMON PAST Pressure Of Speech (North South)
- 8 EP Wishmountain (Evolution)
- 9 SATURDAY NIGHT WORLD FEVER Mouse On Mars (Too Pure)
- 10 CRITICAL PHASE Future Paranoia (Octopus)

DOC MARTIN (Los Angeles, USA)

- 1 LOST IN MUSIC Alan X (X Trax)
- 2 OH NO Danny Tenaglia (white label)
- 3 CACTUS FUNK Hong Kong Trash (white label)
- 4 HOLY DANCE [REMIX] Agua Re (Colours)
- 5 HEADBANGER Gusto (Bumble Beat)
- 6 ACID FUNK God Within & Hawke (Hardkiss test pressing)
- 7 WHAT HAS BEEN JOINED BY GOD Kramer Bashwood (PGH)
- 8 DOUBLE WHITE Jon Williams (Natural Music)
- 9 WHERE LOVE LIVES '96 Alison Limerick (Arista)
- 10 GLOW WORM Chroma Oscura (Balitto)

TWITCH, PURE (Edinburgh, UK)

- 1 PAPERCLIP PEOPLE (COUNTRY BOY DOES DUB) Carl Craig (Open)
- 2 EIGHT MILES HIGH Eight Miles High (Klang, Germany)
- 3 DO IT YOUR WAY EP Mood II Swing (Groove On)
- 4 REDUCE Vainqueur (Chain Reaction)
- 5 I CAN'T KICK THIS FEELING WHEN IT HITS Moody Man (Moody Man, USA)
- 6 JAZZ FOCK The Idjut Boys (U-Star)
- 7 ALGORYTHM Roman IV (Ladomat, Germany)
- 8 MISSING CHANNEL EP Missing Channel (Hard Wax, Germany)
- 9 IN THERE LP Various Artists (Pi)
- 10 WHAT'S UP? Ed Rush (No U Turn)

FLOOR CONTROL SPECIALIST SHOP CHARTS

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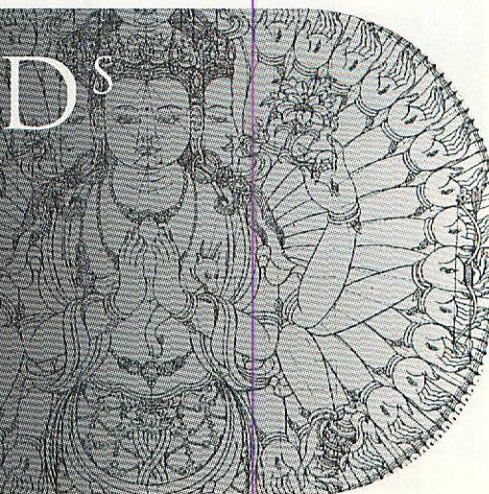
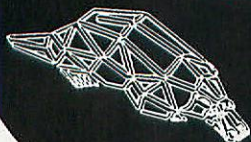
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Up 'N' Down

Yoshitoshi, USA

WRITTEN, produced and mixed by Hani and Phillip Damian (the former you might recognise from Deep Dish's label and a recent Sting remix), "Up 'N' Down" is a bit of misnomer for this particular cut. In terms of quality that is. "Up 'N' Up" would be a more apt reflection for the two-sided and two-chaptered venture into deep, NYC-style house in question. A real treat for the US elite. (DF)

●●●●○

Marshall: "I've got some of the other Yoshitoshi releases, like that Submarine one, but I think this track would clear the floor. And the other side is really tripped out. You could maybe play it after something banging, but those strings are going nowhere. Can you hear?"

●●○○○

YANTRA

Goatshaver/Room 27

Music Man, Belgium

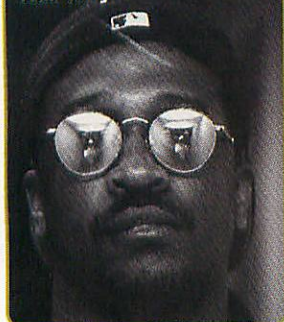
TIM Taylor (er, didn't he used to be in "The Goodies"?), who also passes himself off as Planet Of Drums and used to run Synwave UK, serves up a game of two halves. "Goatshaver", for all of its surrealist allusion, is as eventful as the recent FA Cup Final, while "Room 27" is definitely a place to get locked inside with Zoe Ball and a fistful of purple ohms. An aural tableau of Arcadian tranquility. (DF)

●●●○○

Marshall: "Oh man, 'Goatshaver' just takes much too long to get into the tune. They do build the track up at the end, but that's when everybody is mixing out. I prefer 'Room 27'. It's really chilled out and the strings are good, too. In fact, all the instruments here have a purpose, they're not put there simply for the sake of it. It's not too dancefloor-friendly, though."

●●●○○

Todd Terry



TODD TERRY FEATURING TONYA WYNNE

Just Make That Move

(UK Remixes)

Sound Of Ministry

TODD "The God" Terry comes back to the Ministry imprint with the second single from his highly successful "A Day In The Life" album. Phil Kelsey delivers a Morales-ish interpretation, while Uno Clio do the do with a driving, tribal workout interspersed with anthemic breakdowns to keep all the corporate pill-poppers smiling. (DF)

●●●○○

Marshall: "I DJed with Todd six or seven years ago. He was pretty good. And this is good. [Puts hands in the air] What would I do if I was remixing Todd Terry? Check for samples of me! Ha-ha-ha! This is very dancefloor-friendly. It's exciting, it has a lot of drops and build-ups. The vocal is pretty average, but it works with the music."

●●●○○

SECRET INGREDIENTS

Chicago Chicago

Evolution

WITH Jedi Knights' "Song For MAW" still getting the caning treatment from the tech-house crews, "Chicago Chicago" adds yet another essential to DJ boxes already

IF **MARSHALL JEFFERSON** had a middle initial, it would have to be "L"... for "Legend". The Chicago master was in on Phuture's "Acid Trax", Ce Ce Rogers' "Someday" and Reggie Hall's "Music", as well as the production of the all-time house classic, "Move Your Body".

In the late Eighties, with releases as Jungle Wonz and Truth, and deep soulful production work with Ten City, his name was right up there with Farley and Pierre as a house originator. Sadly, by his own admission, he spent much of the early Nineties addicted to video games and little else. But he has recently moved to London and is getting right back on that podium designed strictly for heroism. He's had storming singles on X and Distinctive, started up his own Virgo One label and, along with Farley, released the excellent "Real House Album".

And now, with his awesome "The Day Of The Onion" album about to drop on Germany's Tresor label and a single on Jackpot, "Skin To Skin" as Hercules, Marshall Jefferson lends an ear to this month's singles...

seriously over-crowded with those Global Communications boys' many guises and cover-ups. The bastard brother of DJ Sneak and Daft Punk, it's not the mind-trip "New York New York" was, going for a boogie-ish strutt as opposed to a discofied pogo. So when's "Little Rock, Arkansas, Little Rock, Arkansas", then? (CB)

●●●○○

Marshall: "This is good. Yeah, I like it. It has a really good beat, almost slamming, and the sample works very well. But it needs a little bit more lift in it. I'd put either a string line or a vocal in it, a long vocal, like [starts singing] 'Woah-oah-oah-oah'. Something in there to pick it up. But it's almost there."

●●●○○

DARK STAR

Afro-Pean EP

Abstract Dance

AS that fella Ian Dury once said, "Knock me down with a feather, clever Trevor!". Top techno DJ Colin Dale's bro' demonstrates he too has the sublime talent necessary to produce the silkiest techno on this side of the pond. The top track is "B2", which is a perfectly formed slice of abstraction underpinned by the rhythmic sensibilities of a maestro. (DF)

●●●○○

Marshall: "This does something different every time you put that needle down. It's a build, then it's like all kinds of switch-ups

and stuff like that. Yeah, I'd play it. But the other side, the mellow one, that isn't so hot. I have a hard time with those bad strings. They just lay there clouding up the rest of the music. They weaken the track. I'd show them how to do strings."

●●●○○

BLAME

Neptune

Moving Shadow

SPACE is definitely the place on "Neptune", another superlative inter-galactic piece of Milky Way junglist ambience which Moving Shadow are so fond of right now. Dreamy and creamy, landing on "Planet Neptune" itself is an altogether more alien experience. This time, the stuttering break sounds like it was fashioned from the leftovers of a Test Department metal-battering party. It's a bleakly futuristic environment, recalling the more twisted moments of Photek or Ed Rush. Welcome to the dark star. (CB)

●●●○○

Marshall: "Man, what is it about the jungle singles this month? They just ain't going nowhere. 'Planet Neptune' is a bit hard and slow for jungle, isn't it? It's very different, though. You can see when the record is changing with that one. I think I ought to start making jungle. Do I think it would be difficult? Nah, it's just like house."

●●●○○

George Clinton



GEORGE CLINTON

If Anybody Gets Funked Up

Epic

FUNKIN' hell! George Clinton delivers his trademark funky groove over four rather swifty mixes which unfortunately include a banal radio edit and album version. Surely these inches of vinyl would have been better taken up with a dirtier, tastier mix, preferably with a P-Funk horn section and a lot more soul? If this is what old age does to you, we have all got a lot to worry about. (DF)

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Marshall: "I bought all the Parliament and Funkadelic stuff pre-1980. After that, I think George tried to be accepted by the current crowd a little too much. He should have gone back to what he was doing. But I like this. This is real funky."

●●●○○

PHUTURE THE NEXT GENERATION

Times Fade

Djax-Up Beats, Holland

OKAY, okay, it's getting a little confusing out there, what with Phuture, Phuture 303, Son Of Phuture and Return Of Phuture Jr Part 3 (perhaps) roaming the post-acid landscape. That Chicago family tree just gets messier by the day. For the record, Phuture The Next Generation is Roy Davis Jr's first record, too. I started both their careers. Ha-ha-ha! I started Felix Da Housecat's career as well. Ha-ha! I've used a 303 on maybe three songs on my album. You hear those strings? They're what's lifting the tune up. This shows everybody how to make proper acid house. These guys know what's going on with the mood, they ain't just turning knobs."

●●●●●

Marshall: "Man, I produced 'Acid Tracks', that very first Phuture record. And I produced Roy Davis Jr's first record, too. I started both their careers. Ha-ha-ha! I started Felix Da Housecat's career as well. Ha-ha! I've used a 303 on maybe three songs on my album. You hear those strings? They're what's lifting the tune up. This shows everybody how to make proper acid house. These guys know what's going on with the mood, they ain't just turning knobs."

●●●●●

MUZIK
Single
Of The Month



KRUPA

untitled

white label

A ONE-SIDED white label which combines bouncy danceability with some old rave sample and guitar sounds to shockingly good effect. All rounded off by a catchy melody which has "hit" written all over it.

No wonder the major labels were fighting like pigs in a trough to sign this mob. The problem is that they are actually Apollo 440 in disguise. Tough pigshit, fellas. (DF)

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Marshall: "This has got a real cool beat to it. Yeah, it's old school and ravey, but I've got no problems with that. I'd play it."

●●●●●



Daft Punk

GABRIELLE

Forget About The World (Daft Punk Remix)

Go! Discs

DAFT PUNK

Musique

Source, France

ADMIT it, you were beginning to doubt all that hype, weren't you? Time to back-track then, because it's Daft Punk-mania time again, as the French pair continue to stroll effortlessly down Remix Godlines Street following last month's astonishing I-Cube reworking. Their storming disco-jack mix of Gabrielle sounds every bit as raw and funky as The Clash would on disco biscuits and includes what is unquestionably the world's first 2/3 breakdown. Meanwhile, "Musique" plunges in and out of much the same bath of warped, wired disco-funk as DJ Sneak and the gang without ever even getting wet. (CB)

●●●●● and ●●●●●

Marshall: "They're French dudes? I have to dance like Laurent Garnier while I listen to this [Does completely ridiculous dance]. The Gabrielle remix is raw but well constructed. It's a record which producers are going to be studying. [Laughing madly during the breakdown] This will make the DJ sound like he's messed up! It takes courage to do something like that. [Listens to "Musique"] Top marks. Listening to it gets me pumped up."

●●●●● & ●●●●●

ALISON LIMERICK

Where Love Lives

Arista

THE reissue of this classic vocal cut simply cannot fail. How so? Easy. The remixes include efforts by Morales, Dancing Divaz,

Knuckles, Oakenfold and Romanthony. The pick of the bunch, though, is the "Cut To The Bone" mix. With those deliciously silky pianos, Bacarach strings, pumping percussion and belated horn stabs, it isn't hard to imagine yourself in leather trousers and a half-undone silk shirt, rubbing your groin up against an uptown hooker with a £200 a day coke habit. Beautiful. (DF)

●●●●●

Marshall: "For me, there's only one mix to play on this record, and that's the 'Classic' one. I don't really want to hear the other remixes. I still play this out all the time. It's just about perfect. Yeah!"

●●●●●

PROJEKT PM

When The Voices Come

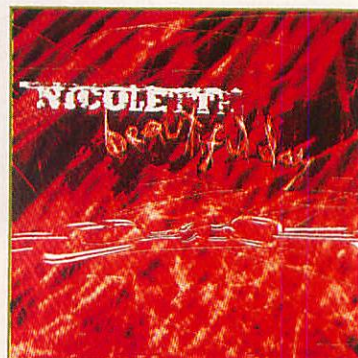
Guidance, USA

MISSING out on a Vital Single by a short whisker, it's still as essential to your bodily health as a steady supply of oxygen. Mixing the sublime with the exultant, "When The Voices Come" recalls the flutey wonders of "Last Rhythm", while "Don't You Forget" and "Deeper In The Tones" ride old school textures with deep, jerkastic basslines. Started by renegades from Cajmere's Relief stable, this imprint looks as if it'll soon be ruling the Chicago paddock. (CB)

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Marshall: "This makes me think of the early Chicago stuff. Oh, I like 'Don't You Forget'. It's very Chicago, very old school Chicago. It's not that original, but it's really good. The reason I'm not giving it five is because it is not so dancefloor-friendly, but it's great to hear at home. It would go down well in my set, but you'd have to set it up with the right record. I'd bang it before and bang it after."

●●●●●



NICOLETTE

Beautiful Day

Talkin' Loud

WITH a voice heaven-sent for those who, God forbid, think that Björk sounds just too normal, and a clutch of remixers (DJ Krust, Shut Up And Dance, Partycrashers, Mark Broom & Dave Hill and Alec Empire) who appear to have been selected in a kind of

the finest collection of Brit Hop players ever put on the same album.



"DIRTY JAZZ & SPACE AGE SKUNK FUNK OF THE HIGHEST ORDER"

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*RED SNAPPER - SON OF MOOK (DEPTH CHARGE MIX) *RUBY - THE WHOLE IS EQUAL TO THE SUM OF IT'S PARTS REMIXED BY FILA BRASILIA *A.P.E. - FALLEN (SLIGHT RETURN) *THE BLOODSUCKERS - RADIO ATHLETICO *THE FIRE THIS TIME - AT LEAST AMERICAN INDIAN PEOPLE KNOW EXACTLY HOW THEY HAVE BEEN F...D AROUND (MAD PROFESSOR ORIGINAL MIX) *GLAMOROUS HOOLIGAN - STONED ISLAND ESTATE *SLAB - RAMPANT PRANKSTER (COME UP TO THE LAB MIX) REMIXED BY MONKEY MAFIA *MOLOKO - LOTUS EATER (WAGON CHRIST REMIX) *MORCHEEBA - NEVER AN EASY WAY *MR SCRUFF - CHICKEN IN A BOX (REMIX) *LEE VAN CLEEF - TOKER *DJ VADIM - NONLATERAL HYPOTHESIS

CD & VINYL



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A&R version of blind-man's buff, "Beautiful Day" is a 12-inch double-pack of immense weirdness, volubility, disorientation and confusion. (CB)

●●●○○

Marshall: "Aarrhh! What the hell is this? The Krust mixes are just total formula jungle. Really, really bad. Oh boy. It has got slower mixes, too. I don't think you could dance to anything on here, I really don't. All the dance mixes are like a straight line. They're like nothing, man. One of the house versions is okay, though. The mixes with the different kinds of beat are a whole lot nicer. The vocal is real nice, too. In fact that's the only thing which saves it from getting a minus five!"

●○○○○

JOEY BELTRAM

Instant (Remixes)
Tresor, Germany

JB3
Believer
Nova Mute

A DOUBLE dose of the New York pace-setter's typically uncompromising brand of loopy-scrape techno. "Instant", from his recent Tresor album, "Places", comes with remixes from Skull and the Brighton boffin, Cristian Vogel, although the government health warning about its dangers to your mental stability does appear to be missing. The Nova Mute release, "Believer", scours similarly scarred landscapes, using a bass sound like Rolf Harris' wobble-board in a wind tunnel. (CB)

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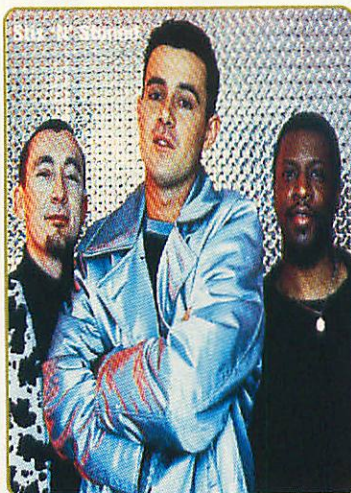
Marshall: "Joey Beltram, eh? He's the man who made me scared of flying forever. I was already pretty scared, but I thought I'd just about got over it. Then he told me how he'd once seen this meteor out of an aeroplane window. He said it was literally only about 10 yards from the aircraft.

STIX 'N' STONED

Positive

JUDGE Jules and John Kelly join forces for an excursion into hard handbag heaven. Assured to rock the nation's clubber clubs, the preferred version will almost certainly be the Jules & Skins' re-touching. Pity they didn't sample the infamous Julesian bugle (the instrument, not the white powder). (DF)

●●●○○



Marshall: "Top marks. It does something right through the track. Wherever you drop the needle, it builds up to something. And even though it's not the particular style I play, it's good for what it is. I try to look at everything regardless of whether it's a style I like. This has all the builds and the crescendos you need."

●●●○○

HELICOPTER

On Ya Way '96

London/Systematic

THE classic handbag tune gets a reissue complete with retouchings courtesy of Joey Musaphia, Klubbheads, Jules & Skins, The Lisa Marie Experience and Helicopter '96. And as you have probably guessed, it's a triple-pack with in-vogue remixes and thus a pretty safe bet for London, who seem to specialise in re-releasing other people's records for a quick buck. How about some ground-breaking original productions for a change, guys? (DF)

●●●○○

Marshall: "The remixes really improve on the original as far as today's dancefloors are concerned. The original had charm and ingenuity, and, like, the concept going for it. So in some ways, it was better. But if you put both of them side by side in a club, all of these new mixes would fare much better. To me, that Lisa Marie Experience remix is probably the best version here. How do I feel about all these reissues from 1992?

FREAKPOWER

New Direction

(Way Out West Remix)

Island

FRESH from their awesome reworking of Patrick Prins' "Indoctrinate", Bristol's Way Out West, the remixers of the moment, take Freakpower on a much-needed detour into the land of driving bpm's, roughed-up vocals, amyled-up neo-disco and re-invented key changes. All this is underpinned by a whirling organ sample. The "Dub" ain't half bad either. (DF)

●●●○○

Marshall: "Man, that first mix is banging. As soon as you brought it on, most dancefloors would go crazy. Listen to that build. Everyone's going to have their hands in the air. It's funky techno, but they're also tweaking a 303 while all of that is going on. Then on top of that, they're doing all kinds of shit with the drums. There are so many elements in that mix, it's guaranteed to be strong in the clubs I play."

●●●○○

MARSHALL JEFFERSON

Single
Of The Month



Well, I just wish I had put more music out back then! Ha-ha! Really, though, it's just another example of major labels chasing their own tails."

●●●○○

STACY KIDD

Think Of You

Peacefrog

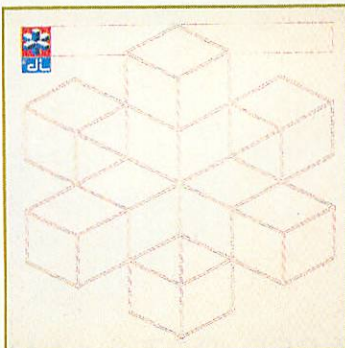
WHERE do Peacefrog find them? Stacy Kidd is yet another Chicago youth brought to you courtesy of techno's answer to the Manchester United scouting system. If you liked Paul Johnson's stunning "Bump Talking" album, "Think Of You" will easily

fill in when your best mate refuses to give your copy back. So it's no real surprise that Johnson himself turns up for remix duties on the B-side. More underground brilliance from the 'frog it's okay to like. (CB)

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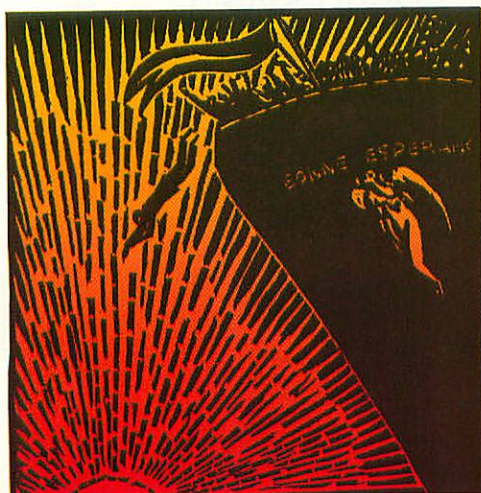
Marshall: "I love this. I'm not too bothered where the guy is from. [Starts bouncing to Johnson mix of "Think Of You"]. I think I'd play Paul's mix and the original together, alternating between the two. But I'm not giving it full marks, because although Paul's mix was pretty exciting, he didn't let the whole sample play."

●●●○○



Whenever I fly now, I'm looking for meteors all the time. Anyway, both of these tracks are really banging, which sure makes up for any shortcomings they may have in other areas, vocally for example. I would play them both."

●●●○○ and ●●●○○



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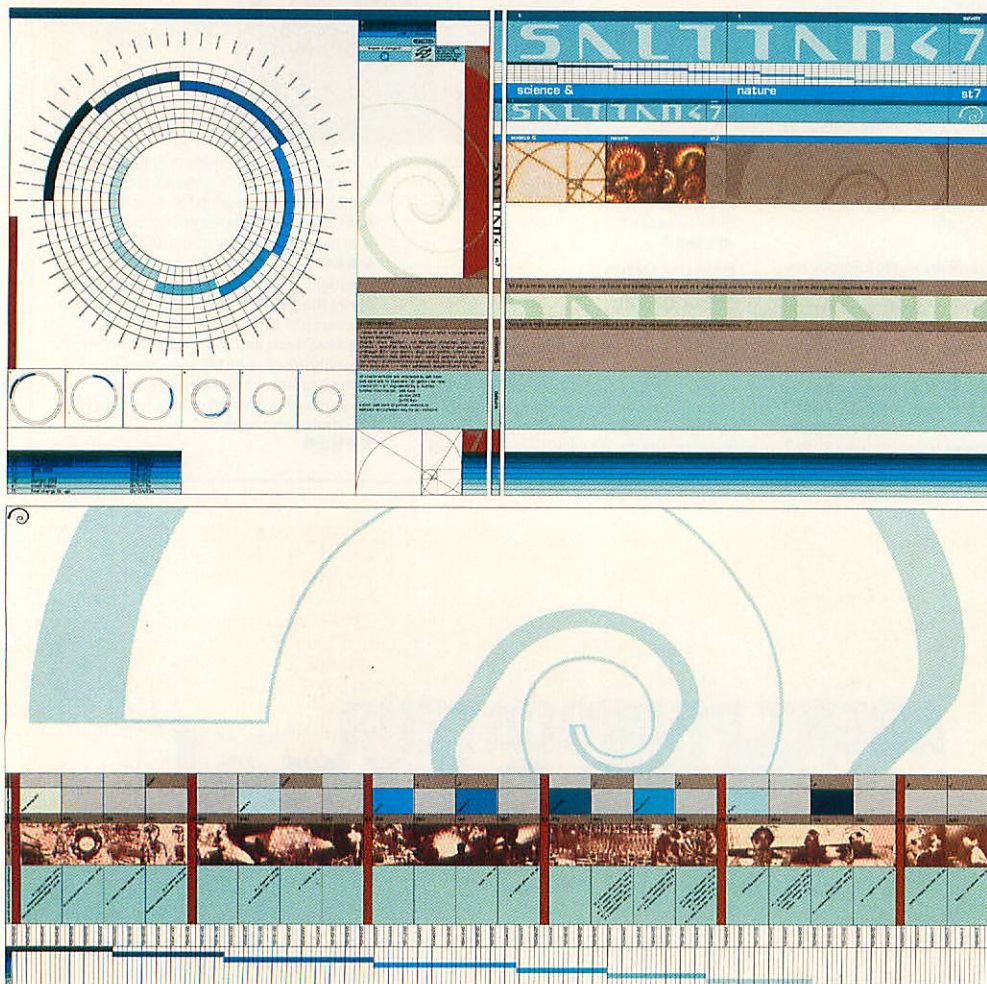
horizontal
dancing

free zone 3

1	HOWIE B
2	ILLUMINATI OF HEDFUK (Coldcut)
3	CARL CRAIG
4	PFM
5	LOS JUGADEROS (Ashley Beedle & Phil Asher)
6	FILA BRAZILLIA
7	KRUDER+DORFMEISTER
8	HERBERT
9	JMJ+RICHIE
10	JONAH SHARP vs MIXMASTER MORRIS
11	KID LOOPS
12	10 (P. Pulsinger & Co)
13	SMOOTH HELMET (μ-ziq vs Wagon Christ)
14	CLAUDE YOUNG
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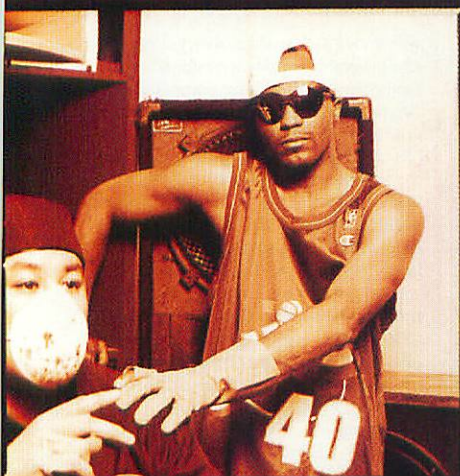


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The big ill

ALBUM OF THE MONTH

DR OCTAGON

Dr Octagon
Mo' Wax

ULTRAMAGNETIC MCs were the hardcore hip hop act of the late Eighties and early Nineties. The influence of their "Critical Breakdown" album was acknowledged by The Bomb Squad in their production work on Public Enemy's "It Takes A Nation Of Millions...". However, despite such homage, Ultramagnetics never achieved commercial success.

One reason for this was probably the unpredictable nature of that great maverick of hip hop, Kool Keith.

Keith has spent periods of his life institutionalised and he was even memorably described on wax by his fellow Ultras as "a psycho". Keith Thornton, though, is also a genius. And now his moment has come.

When "Dr Octagon" was Muzik's Vital Hip Hop album on import back in February, Keith was still signed to Capitol and any connection between him and the man in the white coat was meant to be played down. In the wake of Capitol's decision to completely close down their Urban Music roster, he can now step forward and take the props. Seen in this context, "Dr Octagon" is indeed a gigantic middle finger aimed at the corporate know-nots who messed him around.

Of course, it's vitally important to remember that "Dr Octagon" is not strictly a Kool Keith album. The Doctor is a character, strangely reminiscent of Doctor Benway, the professional organ-mangler who stalks the pages of William Burroughs' novel, "Naked Lunch". And, as such, this isn't a record for the faint-hearted. When The Doctor's not exploring an unwitting female patient's nether regions, or shouting manically, "You have bees flying around your rectum", he is examining the links between sex, science, sanity and alienation.

This connection to William Burroughs is interesting, as the writer also spent time in New York's psychiatric hospital, Bellevue, and the marauding quacks who hack their way through both bodies of work are, in part, a reaction to these forced confinements. This is most evident on "Blue Flowers", the moral epicentre of "Dr Octagon", where the protagonist's voice imagines escaping from the linguistic chaos of the ward, to the

space of the gardens beyond: "I see the mascot of evil/ He's not Kneevill/Shakespeare's gone/Don't even think about it/Yes, as I go into the park/I see blue flowers/I smell the bees and the birds".

As the medic's multiple references to the birds and bees make clear, sex and science meet effortlessly in this universe. Ignoring the idea that one is thought of as subjective preference and the other as objective truth, the good doctor collapses the distinction so that a tune like "Biology 101", having taken us through a swathe of physics and conceptual shenanigans ("Is science a theory of unified systems?/Maybe so"), suddenly spins off with its last line, "Touch my delicate instrument". Fetishising both sex and science ("I've got a mask at home/Boots and some leather gear"), "Dr Octagon" crystallises as an album about power.

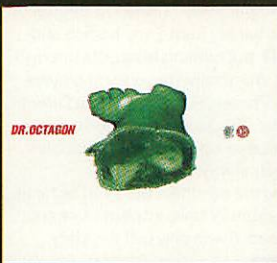
Perhaps this might come across as an overblown, portentous and pretentious way to describe a record which is often funny and, even more often, very silly. However, it's not every day that you come across an album which is a piece of art, which genuinely makes you think, which redefines its subject matter, which disturbs and hangs around in your brain-pan for months after you've first heard it.

But this album isn't wacky sci-fi for the cultural tourist in search of an hour's nuttiness. It's a distillation of the outward urge in African-American music (so what if Dr Octagon's from Jupiter? Sun Ra was from Venus) combined with a millenarian loathing/love of America's First Church, medicine. In a recent article about Eazy E, Keith fumed, "There ain't no way they're going to get me to believe that too much raw nookie gave him something he could just as easily have received from the bite of a snake wearing a white coat." As such, the album is a triumph.

This is not just a triumph for Kool Keith, though. "Dr Octagon" also stands as a testament to the strength of the Bay Area/North California underground, whose members have adopted this merry prankster and have provided him a new soundtrack for him to work with. From the scratches of Q-Bert to the production of DJ Automator, victory is theirs.

Will Ashon

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KODAK TX 6043

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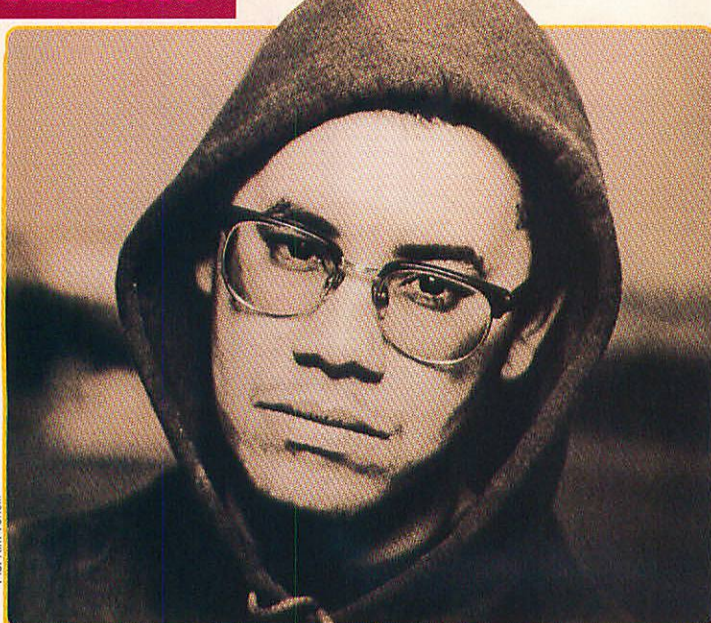
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KODAK TX 6043

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Pic: Kim Tonelli

BLACK SCIENCE ORCHESTRA

Walter's Room
Junior Boys Own

SO, yet another rabbit from the aircraft hanger-sized hat of Ashley Beedle, the pocket magician responsible for a crate-load of smooth house grooves, blissed-out jungle explorations and roughneck breakbeat workouts.

Last year, as a major component behind The Ballistic Brothers' inspired "London Hooligan Soul" album, Ashley helped to produce the definitive historical soundtrack of the capital city, from smoky rare groove licks evoking the summer of 1976, to the rumbling ambience of contemporary drum 'n' bass. This time around, the widescreen image has been narrowed, as Ashley feasts on the instrumental inspiration provided by the soulful moves of Harold Melvin, Marvin Gaye and The Ohio Players. Funny thing is, he's spot on again.

If the rumble of the 4/4 beat and the techno stomp calls loudest when you're in the back room of a club being fed a diet of Sister Sledge, then you'll think disco is the kind of fluff usually reserved for weddings, a bellyful of sparkling wine and a boogie with Auntie Gladys. Fair enough. But the spirit which acts like The Lisa Maria Experience only hint at, Ashley Beedle captures effortlessly.

Just as reggae was the soul food of Jamaica in the Seventies, so disco did it for the American and British underground. All the more remarkable, then, that one man and his portastudio have been able to capture it all so well. As "City Of Brotherly Love" immerses you in its multi-layered marriage of cascading vibes and choppy strings, the horn fanfares explode from "Downtown Science" and the sultry tom-toms purr like sleeping tomcats on "Bless The Darkness". The list of precious moments is endless. "Hudson River Revisited" recalls the beatnik edge of Miles Davis, while "That Just Hold On" and "Save Us (The Jam)" resemble subtle versions of The Bucketheads' disco fusion, providing the missing link between the mid-Seventies and the Nineties with their livewire keyboard sounds and hypnotic vocal hooks.

"Walter's Room" basks in the sunset glow of summer with every single swooning string pattern, laconic bassline and piano flourish. In doing so, it makes you wonder how so many lumpen acid jazz workouts could have got it so wrong in the recent past. This is an album which wishes away an entire generation of velvet-trousered, wide collar-wearing wannabes with just a tap of Ashley Beedle's magic wand.

Iestyn George
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THE ISLEY BROTHERS

Mission To Please
Island

WE should be very grateful to the Isley Brothers because the resurgence in interest in the group, stemming from numerous r&b acts plundering their back catalogue, has not been met by a poor return to form.

The Isleys know they are the paragons of seduction. So secure are they in their style, all that they needed were modern, more street-geared melodies and lyrics capable of painting pictures rather than running commentary. Which explains why names such as R Kelly, Keith Sweat and Kenny "Babyface" Edmonds have been drafted in as producers here.

Sadly, the awe these people clearly felt working with the group has left the job half done. They've modernised the beats alright, but they've also shied away from challenging the Isley signature (Ronald's persuasive, crystal vocals and Ernie's

intermittent guitar spurts) or stretching it into scenic portraiture.

Still, there is charm in familiarity. Not in the dreadfully boring cover version of Simply Red's "Holding Back The Years", but in "Floating On Your Love", a serene trade of compliments, and "Tear", a song which bears the same seal of success as the superb title track.

Jacqueline Springer
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ZION TRAIN

Grow Together
China

THE true ethos behind punk was less of an anarchic nihilism than a call to reject the past and embrace the oppositional possibilities of the future. The true spirit of punk now lives in the nation's jungle clubs, where The Sex Pistols' reunion means absolutely nothing.

Zion Train claim that they embrace the

forward-looking vision of punk, arming themselves with all of the possibilities of technology in order to fight the good fight, from their CD ROM to their website, from the smooth digitised production of this latest album to its dialling modern intro. However, the problem is that their music isn't quite so far-sighted. Indeed, their once momentous digi-dub workouts have been reduced to ham-fisted, cod reggae-pop, plastic soul and hands-in-the-air rave. And to make matters worse, they've resurrected The Ruts' "Babylon's Burning", which is almost as bad as the Pistols fiasco.

Zion Train are a band I have loved, which makes this album so much the worse. Wake up and smell the roses chaps, get with the programme and get your music moving with the rest of your ideas.

Martin James
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VARIOUS ARTISTS

In Order To Dance 6 - Drum 'N' Bass

R&S, Belgium

THIS album is a far cry from the cheaply packaged if affectingly energetic jungle compilations which flooded the shops last summer. Back then, jungle was a raucous beast, all rough ragga edges and raw breakbeat potency. Here, the overriding tendency (as with the superb "Artcore" series) is more towards the Bukem/Fabio school of muted horns, whispered vocals and feathered breaks. Towards fusion rather than frisson.

And, being an old Pink Floyd fan, R&S label boss Renaat Vandepapeliere's collection errs somewhat heavily on the "progressive" side, with house-trained breakbeats and soft lounge-jazz textures. The headline names, Alex Reece and Wax Doctor, take on techno idols Juan Atkins and Kenny Larkin, but offer very little not already familiar to consumers of their "Basic Principles" or "Atmospheric Funk", respectively. There is a degree of rhythmic variety from Tony Justice and Lemon D, but nothing here cuts through with the imaginative urgency of players such as Photek, Peshay, Source Direct or Dillinja. The exception is perhaps the unique space-age fantasies of Jacob's Optical Stairway.

Easy on the ear, then, but even as far as today's drum 'n' bass intelligentsia are concerned, this is only half the story.

Rupert Howe
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GERT WILDEN & ORCHESTRA

Schulmadchen Report

Crippled Dick Hot Wax!

MANFRED HUBNER &
SIEGFRIED SCHWAB

Vampyros Lesbos - Sexadelic Dance Party
Crippled Dick Hot Wax!

TRIP hop? Pahl! Britpop? Puh-lease!

These kitsch albums from the superbly christened Crippled Dick Hot Wax! label pay homage to the soundtracks behind the films of Jess Franco, the Berlin art-house porn idol.

With only the hint of an ironic arched eyebrow, Franco is fondly immortalised as the world's foremost cubist skin-flick maker. His CV boasts credits on 600 or more movies, including a stint as Orson Welles' assistant, all of which goes some way towards explaining the peculiar cult appeal of the music he commissioned.

"Schulmadchen Report" is exactly what you'd expect, all drab guitar solos awash

with tinny FX, flourishes of very cheesy electric piano and the occasional tired tambourine rattle as an accompaniment. "Vampyros Lesbos", on the other hand, is an absolute delight. Despite the title, "Necromania", is nothing more salacious than a mournful piano instrumental just waiting for some of that Dusty Springfield vocal treatment, while "The Lion And The Cucumber" (note abstract imagery at large) is a wonky Sly Stone-let-loose-in-a-fairground track. The ubiquitous sitar breaks, which are annoyingly predictable at first, simply end up giving the whole album a bizarre sense of continuity.

As somebody clever once said, this is strip hop. And it works.

Iestyn George

●●○○○ ("Schulmadchen Report")
●●●○○ ("Vampyros Lesbos")

SOUND PATROL

And there's more...

Sound Patrol reviews by Calvin Bush, Kieran Wyatt, Rachel Newsome and Martin James

VARIOUS ARTISTS

Pumpkin

Pumpkin, France

THE new wave of stropky Gallic techno is upon us and, as the rather silly-titled "Pumpkin" proves, it's not just Daft Punk and F Comm on the other side of the Channel. There are remixes from Damon Wild and Mark Bell, but it is home-grown talent such as Blue Maxx, Jennifer and Jackson (his "Pumpkin Jack Flash" defines the sound) which really shine through. (CB)

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SPEEDJACK

Surge

R&S, Belgium

BETTER known as Mark Bell from LFO, Speedjack's debut is ribcage-rattling cyber-techno. Pitching somewhere between Underworld's highly stylised rhythms and Sir Dave Clarke's abrasive jack-hammering, and including two Robert Leiner collaborations, this is captivating stuff. A sharp kick to the techno crown jewels. (KW)

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FUN LOVIN' CRIMINALS

Come Find Yourself

EMI

HOKEY hip hop. FLC take West Coast rock, add a little country & western and lace it with a phat beat. Not the most original or stunning combination, but the rapping and the hook-lines save "Come Find Yourself" from MOR hell. Standouts are the cool "Methodonia" and the very strange "Smoke 'Em". (MJ)

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VARIOUS ARTISTS

There Are Many Different Colours

Octopus

... AND most of them are jazz-hued. This is a top notch collection from an exemplary underground label with every shade of deep jazz available, from the wintry fireside house of KCL Project, through Override's trip-wire jungle to new kids Tongue and DMX Crew's stoned electronic smoke-outs. Best of all, Kushti's awesome jungle carnival trip of "Stromboli" is also included. (CB)

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VH1



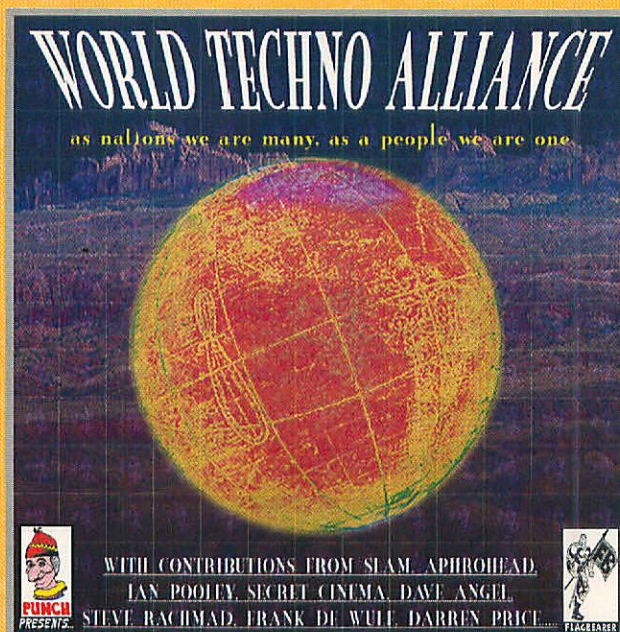
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SPRING HEEL JACK

68 Million Shades

Trade 2

SHADES? Shades of what? Darkness? Colour? Meaning? This is just one of many mysteries surrounding the East End duo of John Coxon and Ashley Wales.

Over the past couple of years, they have steered an eccentric course, remaining only tangentially connected to the cut and thrust of the drum 'n' bass scene, while making provocative and resolutely individual music. Their last album may have been called "There Are Strings", but it bore little overall resemblance to the widescreen emotive rush being promoted by DJs such as LTJ Bukem. And in recent months, contrary to all reasonable expectations, they've teamed up with maudlin pop balladeers Everything But The Girl for the beguiling "Walking Wounded". Preconceptions are there simply to be confounded and the music remains a means rather than an end.

So those expecting a domesticated, easy-listening take on the drum 'n' bass style will discover more than a few surprises in the sonic audacity of Spring Heel Jack's latest multi-hued collection. Consider the cinematic sweep of the stunning openers. "Take One" is a teetering deconstruction of cracked snares and echo chamber FX, while "Midwest" demonstrates their warped soundtrack sensibility by setting twanging blues guitar lines against a stormy sky of epic orchestral strings, and "60 Seconds" floats a minimal, Miles Davis-like trumpet hook over a deep, subsonic bass rumble.

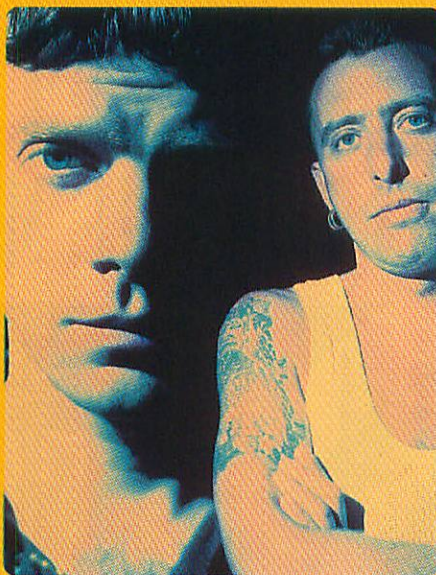
This is the sort of mish-mash only Spring Heel Jack would attempt. That they get away with it is testament not only to the eclecticism of their musical interests, but also to a fundamental understanding of drum 'n' bass dynamics. Even though the oddly-titled "Roger Tessier" flirts with early Seventies avant-rock, all breaking-glass guitar and chills-down-the-spine atmospherics, and "Take Two" sounds like a piano and a drum kit being pushed down some stairs, the beats are constantly pressing the momentum.

Where others have allowed the rhythmic pulse to be consumed by a monotony of synthetic melody, Spring Heel Jack allow it the time and space to manoeuvre. The cavernous dubtronics which open up behind the wall of wildly discordant strings on "Suspensions" add a fresh dimension of hallucination to the breakbeat experience, as well as displaying a (possibly unhealthy) fixation with the mechanics of production. No surprise, then, that the pair once named a track after the patron saint of echo boxes and rewired toasters, Mr Lee "Scratch" Perry.

Using that freedom which comes from working on the margins, Coxon and Wales have here produced a truly kaleidoscopic *magnum opus*. The result is nothing short of breathtaking in its musical diversity and daring. "There Are Strings" was a fine drum 'n' bass album, but "68 Million Shades" is something else altogether. Open your mind.

Rupert Howe

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Pic: Matt Bright

NONCHALANT

Until The Day

MCA

THE lady may be called Nonchalant, but there's little here to leave you indifferent. Over the Trackmasterz and Marley Marl-produced grooves, this Washington girl sprays words with the force of a jet pump.

So don't call her a bitch. She's not having that. Instead, Nonchalant sees herself as something of a Nubian Queen, turning her attentions to black-on-black violence, citing her influences (Rakim, MC Lyte, Marvin Gaye) and expressing optimism at making the ghettos less of a war zone and more of a breeding ground for love. Even if it has already been razed to the ground and the neighbourhood grocer replaced by a baron with a drug stock to put Boots to shame.

The style is all deliberate drawling and punchy straight-talking backed with an unremitting drive to get the job done. On top of that, her singing is just as precise, rhythmic and mesmeric as her skills with the rap verbal. Nonchalant? Only a fool would dismiss it.

Sonia Poulton

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SCAN X

Chroma

F Communications

IF the industrial techno of Scan X sounds devoid of the human touch, it's because he has sold his soul to the devil. Taking a mental trip to the darkside of electronica, the landscapes visited on "Chroma" are the dry, robotic expanses of some post-Chernobyl wasteland.

The shimmering electronica of "Dust", for example, disturbs the stagnant air like the radioactive residue of a nuclear meltdown. The pounding insistency of "Earthquake" meanwhile suggests an imminent Armageddon.

But that doesn't mean androids don't dream too and "Chroma" is sensitively fused to Earth via Scan X's mature grasp of atmospherics. By sculpting moody sounds from a sequence of minimalist structures, each track plays a variation on a single theme. On "Grey Lights", it's the 303 prods, nervously hovering around the continuity of a single string note like winking headlights along a motorway at night. On "Requiem", it's the eerie sweep of steel strings which scythe through the bassline like The Grim Reaper himself.

It's the end of the world. But, thankfully, not as we know it.

Rachel Newsome

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REVOLUTIONARY DUB WARRIORS

State Of Evolution

On-U

TRADITIONALLY a music of opposition, dub has gradually been infused into the country's consciousness as the sound of political apathy, as the soundtrack to a stoner's dreams. Revolutionary Dub Warriors, however, are one of a growing number of bands intent on reinstating dub to its rightful position on the frontline.

With this, their second album, the Dub Warriors reclaim the art of dub from the contemporary soulless scientists who consider turning up the echo and reverb to be the route to the heart of dub. It is not. Dub, you see, is all about pushing the hardware to an extreme in order to enhance the melodic content. And it's a science which is displayed to great effect on "State Of Evolution". From beginning to end, this album drenched in the soul of Tubby and Scientist, possessed by the anger of The Wailers.

As this year sees a political and spiritual rejuvenation among the Jamaican reggae community, its energy is echoed by the Dub Warriors on this positively-charged attack on the system.

A well-layered musical vision.

Martin James

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JAMES TAYLOR QUARTET

Living Underground

Acid Jazz

NO number of rappers, divas or wailers can disguise the fact that the reason you buy James Taylor records is to hear that Hammond organ rumbling into action. And when he grabs a song by the throat and gives it the shaking it deserves, no amount of jazzbo shenanigans can get in this man's way.

Take, for example, the strutting funkiness of "It's Your World", or the prog rock-ish swooping melodies of "Creation". Of the extra mixes of "Creation" tacked onto the end, the "United Under A Black Flag" edit grabs the attention purely by being the noisiest of the three and stomping all over the original with a four-square techno fuzz. It occasionally all gets a bit wobbly, though. "Selectivity" is the theme from "Countdown" played by The Average White Band on speed, while "Summer Fantasy", a highly unimaginative collage of The Isleys and Kool & The Gang, hardly sets the pulse racing.

Nevertheless, Taylor can rest easy in the knowledge that there is a carriage clock with his monicker on it, just waiting to be awarded for services to the acid jazz cause.

Iestyn George

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DE LA SOUL

Stakes Is High

Tommy Boy

BURDENED with all of the expectations engendered by the success of "Three Feet High And Rising", De La Soul have continued to make inventive, original and clever albums. In spite of Joe Public's indifference and incomprehension. This time around, though, a deliberate decision was made to simplify their rhymes so that people could see what they were getting at.

And the results triumphantly justify what, on paper, sounds like suicide.

With "Stakes Is High", De La confront other rappers on their own ground and show just how lacking the competition is. With more comprehensible lyrics, their intelligence and humour shine through clearer than ever before. Listen to any of the words, from the crypto-diss of certain lame MCs on "Dog Eat Dog", through to the narrative drive and humour of "Betta Listen", and on into the acerbic brilliance of "The Breakers" and "Stakes Is High".

The music throughout is understated, funky and clever (the backward scratch-base of "Pony Ride" being the standout), constantly resonating with the history of hip hop. Listen hard and learn well. 1996 is turning out to be a classic vintage.

Will Ashon

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SOUND PATROL

And there's more...

VARIOUS ARTISTS

In There

P/T&B

MILES more dancefloor friendly than its predecessor, "Out There", Pure's Twitch & Brainstorm again show their strength in diversity, as they plunder some of the wildest moments in post-jazz from the likes of Connection Machine, Klute and Sounds Of Life. Plus Derrick Carter's genius "Tripping Amongst The Stars" and Zeuxis & The Painted Grapes' top weird shit, "Blissed Out". (CB)

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CONSOLIDATED

This Is Facism (Remixes)

MC Projects

"THIS IS Facism", the cultish anti-racist epic from rabble-rousing hip hoppers Consolidated, is here given the multi-remix treatment. There are 15 variations, including Coldcut's warped transmission and Lionrock's mashed dub-sider, while David Holmes' "Experimental Plastic Mix" deconstructs it altogether, without losing the original spirit. All this and it's for a good cause, too. (RN)

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VARIOUS ARTISTS

Cup Of Tea Compilation

Cup Of Tea

BRISTOL-based label Cup of Tea have consistently nurtured a solid clutch of inventive acts. From the loose rhythmic clatter of Statik Soundsystem to the skew-whiffed breakbeats of Monk and Canatella, and the freestyle jazz ethic of Spaceways, this is an imprint where innovation leads the way. Your best bet for a fulla flava. (RN)

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VARIOUS ARTISTS

It

Psychic

AN interesting take on the old electro theme, as Megatripolis DJ Marco Analdi uses one side to plunder the vaults for gems such as Cybotron's "Clear" and Fantasy Three's "It's Your Rock", and then coolly rubs them against modern reinterpretations from the likes of Bass Kittens, Yello and even the Plastikman himself on the other side. (CB)

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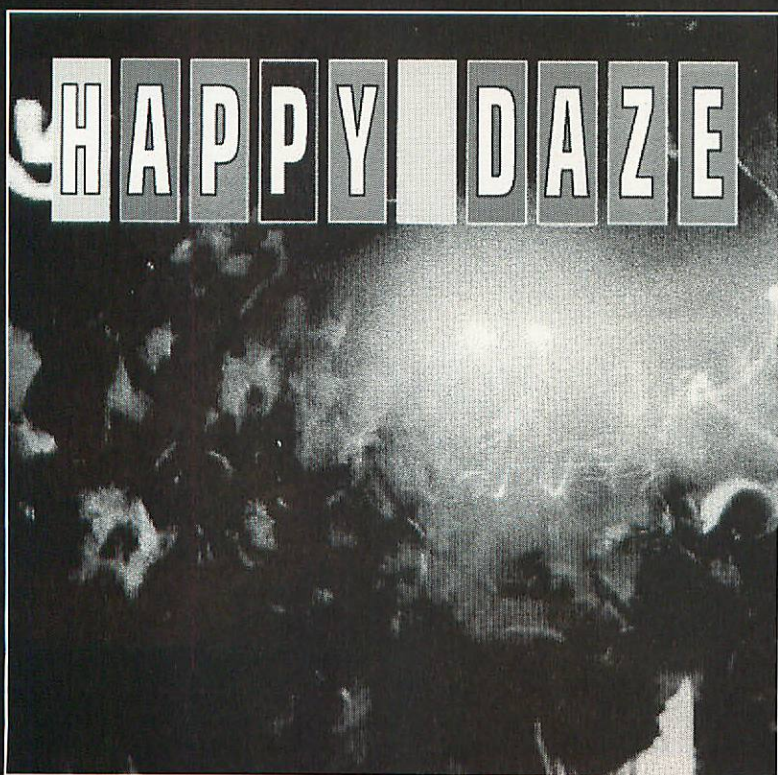
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OUT SOON!



808 STATE

Don Solaris

ZTT

THERE was a time when the release of a new 808 State album was a special event. It began during the wired craziness of acid house with the lysergic angles of their "New Build" debut and continued through the ecstatic jazz funk eclecticism of 1989's "Quadrastate". Even after all of the Madchester fuss had died down, 808's first major label album, "90", was still warmly greeted. They were the Rainy City's techno-boffin types, baggily streetwise and sporting a knowing way with electronics. Who cared whether they had an unnerving tendency to flirt with old Quando Quango or ACR flip sides when they could turn out monster raving tunes such as "Cubik"?

But that was then and this is now. "Don Solaris" suffers from too many of the same problems which marginalised 808 State's last album, "Gorgeous", in 1993. It opens up with the dizzy, dissonant sweeps of "Intro" as though they're about to deliver some kind of weird noisenik confessional. No such luck. Instead, the curiously schizophrenic "Bond" tumbles into earshot, swaggering drunkenly between ersatz movie theme melodics and a deep, rattling guitar riff, and featuring the worst Iggy Pop impersonation you're likely to hear all year.

And this is where the problems really start. "Don Solaris" has an extensive cast of guest singers including, significantly, Manic Street Preachers' James Dean Bradfield. But apart from Lamb's Louise Rhodes, none manage to make any sense of the sprawling arrangements and uneasy pastiches which dominate this record. Rhodes is superb on the prettily-textured breakbeat of "Azura", but when Bradfield motors in, you can't help being reminded that Leftfield/Lydon did it first. The comparison tells a story which doesn't do 808 State any favours.

Some have argued that the departure of Martin Price made an irreparable dent in 808 State's creative abilities. But the remaining nucleus of Graham Massey, Darren Partington and Andrew Barker can still do a decent job of sewing together the effortless summertime grooves of the band's vintage era. Both "Joyrider" and the title track serve as convenient reminders that the magic of "Pacific State" is still floating somewhere deep in the mix. It's when messy, lumpen workouts like the abominable "Banacheq" or the turgid prog rock of "Lopez" end up on a finished release that you really begin to wonder whether the doubters weren't right all along.

This is a long way from being the kind of special record 808 State are very capable of producing. Instead, it is certain to marginalise the group even more. Times have changed and, sadly, "Don Solaris" is simply a non-event.

Stephen Cameron

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MARSHALL JEFFERSON

The Day Of The Onion
Tresor, Germany

IT has been more than a decade since Marshall Jefferson first shifted our feet onto the dancefloor with classics like "Move Your Body", "I've Lost Control" and "Seven Ways To Jack". But on the evidence of this latest set, the Chicago maestro's magic is still there.

Check the wraparound atmospherics and deep blue rhythms which are laced through tracks like "If Two Were Three" and "Floating", where hi-hats loop and sparkle effortlessly in funky freefall. Or there's the absurdly euphoric groove of "Love Gets Stronger", with its sassy bump 'n' grind. A technicolour trip into evocative synth textures and rolling kick drums, "The Day Of The Onion" is the new old school classic we have been waiting for, full of super-funky basslines and just the kind of charged, emotional depth which made Jefferson's early Trax releases so vital.

As a return to form, "The Day Of The Onion" is something pretty special. As an album, it's just about perfect.

Stephen Cameron

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CHRIS BOWDEN

Time Capsule
Soul Jazz

BETTER known as one half of Palmskin Productions, Chris Bowden's debut solo album finds him miles away from his group's efforts, in a world obsessed with *film noir* soundtracks, tense cinematic string arrangements and a solid dose of jazz thrown in for extra effect.

"Time Capsule" takes smoky bar-room

jazz by the scruff of the neck and laces it with the drama of Barry Adamson's orchestral scores. The result is a tense collage of swinging bass, shuffling beats and ether-bound horn solos which are at their best on the beautiful "Mothers And Daughters Now Mothers". "Turntable" flirts with downtempo breakbeats before drifting off into doom-laden strings, while "Music 2" is lighter, lounge-jazz territory.

"Mothers...", the first single to be lifted from this collection, was caned by Gilles Peterson on his Kiss FM show for over two months, with the jazz guru extolling Bowden as the sound of "true future jazz". Which is as good an indication as any to the kind of quality on display here.

Martin James

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VARIOUS ARTISTS

Sunset Park

Flavour Uni/East west

THE movie this soundtrack represents is based on basketball and self-belief. In the same way that Michelle Pfeiffer went into the ghetto to inspire the local kids to lose their "Dangerous Minds", Rhea Pearlman (Carla from "Cheers") directs her inspiration at frustrated jocks.

It's corny, that is for sure, but try to keep the storyboard in mind as you listen to the easily divisible rap and r&b offerings. Imagine that each track is a member of the basketball team, rather than an act drafted in to complete a project, and you will appreciate the compatibility.

The dour prophetic of "Motherless Child" by Wu-Tang's Ghostface Killer and Raekwon, and the plainly insatiable paranoia of Tupac contrast well with the disdainful humour of Tha Dogg Pound, who bounce the ball around in a G-funk

frenzy. Then it's tossed to Junior MAFIA and The 69 Boyz, who are too sloppy to make good use of the pass. By the time Aaliyah and Groove Theory step up from the bench, their soulful dribbles have calmed the pace, before Queen Latifah delivers her best slam dunk in years.

Just like the soundtrack for "Above The Rim", "Sunset Park" is proof that the dominant forces in modern black music can co-exist.

What a game!

Jacqueline Springer

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ICE T

Return Of The Real

Virgin

REAL? Or a fake? The issue is just as important in rap as in art valuation. So just how "real" is Ice T's new album?

The chorus to the opening tune, "Pimp Anthem", suggests he's been listening to Junior MAFIA, which is worryingly like Picasso forging pictures by Rolf Harris. But things pick up after this lousy start, as tracks like "I Must Stand" and "Rap Games Hijacked" carry the necessary punch, giving a lie to the idea that Ice T has given up on his political agenda.

But real? Hmmm... Perhaps Mr T is nearest to the truth on the short skit, "Rap Is Fake", even though it's supposed to be ironic. Yes, he has lived it, but surely nobody believes he's still living it now. Anyway, he's no longer claiming to be a gangster, just a hustler, which is about as real as you're going to get.

Some good music, some good rapping, a pretty solid package with some clever touches. But still a hustle all the same.

Will Ashon

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SOUND PATROL

And there's more...

CLAUDE YOUNG

DJ Kicks

K7

FANS of this Detroit master will know what to expect from his DJ set. Rough mixing which goes for feel rather than precision, as tracks are manipulated by tricks like the spinback, scratching and bounced beats. A deep and funky techno set. (MJ)

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VARIOUS ARTISTS

Epic House Experience

Rumour

RUMOUR get straight to the heart of clubland's supposedly newest vibe. Which means lots of long, trippy intros, banging post-prog house, and artists like Van Basten, Blue Amazon and the masters of new jack acid, Kimball & Dekkard. No wonder there are a mere four tracks a side! (CB)

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VARIOUS ARTISTS

A Retrospective Of House '91-'96

Volume Three

Total

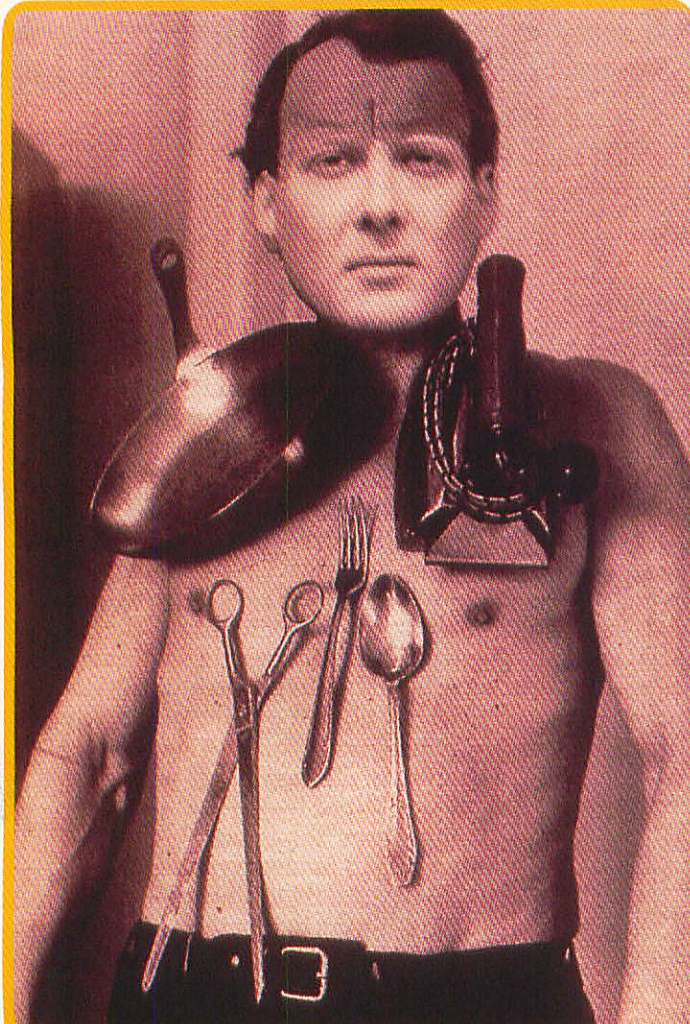
Paul "Trouble" Anderson, Norman Jay and John Kelly have each passed their degress in house music with flying colours. Which means that this triple-header is full of genuine classics from stalwarts like Robert Owens, Todd Terry and Eddie "Flashin'" Fowlkes, alongside sloppy pop from the likes of The Nightcrawlers.

●●●●● (RN)

THE NEW ALBUM
17.6.96

LP.CD.MC

HARTHOUSE RECORDS



FUNKI PORCINI

Love, Pussycats & Car Wrecks

Ninja Tune

FUNKI Porcini is very much the maverick in the Ninja pack. The obtuse ace up their sleeve, his music is beautifully perverse, an unhinged, disjointed exploration into the psyche of middle England. In its own way, it's also a discourse on the hypocrisy which rots the core of our society, usually perpetrated by the very people claiming to uphold its moral values.

With last year's "Hed Phone Sex" album, we were introduced to Funki Porcini's penchant for perversion, as he provided a languid soundtrack to backstreet strip joints and backroom sex games. Bound, whipped and gagged (with an orange, of course), its slow motion twists were dismissed in some quarters as trip hop and it was unfairly thrown into the waste bag with so many others. But his music is so much more than trip hop. Instead, it's a wild exploration of fucked-up beat science. And with his second album, the man behind "perve-beat" proves he's more than just an interesting sideshow. He's a sonic genius.

The theme behind this year's collection might well move beyond the seedier side of life, but it's still obsessed with decadence. It's the story of wealth, gluttony and beautiful young things crashing their flash sports cars, with a soundtrack of Fifties' beatific film scores being tongue-lashed by junglist triplets and deconstructed jazz noir. As you may have realised by now, the key part of the title of this album is "Car Wrecks." Twisting in and out of the fast lane, clipping the occasional beat collision, it is very much a sonic pile-up.

It's also an album which needs to be listened to in its entirety, as the master chef of the funky fungi takes you through a succession of mood changes ranging from the supine sounds of the ultra-calm to the punch-drunk psychosis of a pre-Prozac lull. On "12 Points Off Your License", there's a heady cocktail of big brass stabs, time-stretched beats and the nervous chattering of keyboards. It's a bright-lights-big-city party groove in full swing, until the intoxicated celebration meets with the sluggish slo-mo traffic. Then everything suddenly speeds up to a frantic pace, as the adrenaline surges through the samplers, only to be sedated by a strolling sax line which invites you to start the journey again. It's a similar story on the stunningly seductive "Venus" and the outrageous "Snip & Lick". Each track is an astonishing vignette in the Funki Porcini film.

With "Love, Pussycats & Car Wrecks", he has created a Nineties' take on "High Society", a *fin de siècle* Bond theme and a chemically-fried destruction of Sixties nostalgia. Swinging London never swung so low.

Brilliant.

Martin James

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SHYHEIM

The Last Generation

Noo Trybe/Virgin

ISN'T it beautiful when the kids grow up and turn into... "real bad boys"?

Shyheim, Wu-Tang Clan's pet shorty, isn't so little anymore. His voice has filled out and he can now rhyme about being a hardcore crim like the very best of them, delivering lines about how "All y'all police can suck my dick". Surely it's so hard they would only break their teeth on it?

In fact, it seems like this is all Shyheim can rhyme about. He does it well enough, but there are other artists mining this vein far more successfully and he's no longer young enough to cut it as a novelty act. "Shaolin Style", perhaps the best track on the album, exemplifies the problem, with its tired Wu-catchphrases-and-clothing-labels rap. Add on the fact that most of the music here fluctuates between adequate and dull, and you've got a classic case of the Drew Barrymore Syndrome, child star burn-out.

Or, considering that Miss Barrymore has made some sort of a comeback recently, maybe it should be the Bonnie Langford Syndrome. He sweams and sweams... And we just squirm.

Will Ashon

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HARDFLOOR

Home Run

Harthouse

RIGHT on time, here's the new Hardfloor record. Same as the old Hardfloor record, only different. I think.

This is a concept album about Beavis and Butthead playing baseball. Cuts like "Beavis At Bat" and the opener, "Strike Out", cover already familiar territory, the thumping, distorted kick drum patterns and snaking analogue lines colliding in a skull-numbing reprise of Hardfloor's usual formula. In fact, "Home Run" adheres to the pattern so rigidly, you might begin to wonder whether they are serious or not. Of the eight tracks on offer, only the slow motion acid hop of "Knuckle Skills" and the curving "Line Drive" attempt to explore a different textural vein.

And while Oliver Bondzio and Ramon Zenker have done pretty well out of their ad hoc raids on "Hardtrance Acperience" so far, "Home Run" demonstrates that their ruthless techno-by-numbers is now beginning to wear pretty thin. We have heard it all before...

Stephen Camaron

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CHANTAY SAVAGE

I Will Survive (Doin' It My Way)

RCA

BY now, you will have heard Chantay's soulful and somewhat laborious cover of Gloria Gaynor's "I Will Survive", a song whose message of pain and triumph forms the hallmark of this album.

Chantay's lulling vocal tones (at times appropriate, at others as grating as Cilla Black at fever pitch) possess enough emotion to allow for an economy of ideas. And so, with only love and sex to carry us through, it is the delight of "Love, Need, Want" and "Body", as well as the sheer ebullience of "Pillow Talk" and "Let's Do It Right", which relay the tales as sexy love and lovely sex.

Because Chantay has retained the best traditions of the soul singer, she's able to offer material which stems from personal experience while coating it with enough

panache to speak to people in general. But most of all she proves it is possible to make modern soul which doesn't sound too fashionable or retrospective.

Jacqueline Springer

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VARIOUS ARTISTS

Freezone 3 - Horizontal Dancing

SSR, Belgium

ORIGINAL freestylers such as Mixmaster Morris and DJ Morpheus were quick to impress upon us that ambient was less a type of music, more a state of mind.

The genre has moved on from beatless dronescapes and little fluffy clouds, and is now exploring new vistas of possibility, embracing trip hop, abstract techno and jungle. And it's a development which DJ Morpheus' "Freezone" series has always neatly charted.

This third volume maintains the very high standard set by its predecessors. There are 23 variations on a chill, with cuts from the likes of Jonah Sharpe, Nu Era, Howie B and Josh Wink. Outer spacey jungle licks come courtesy of PFM and Kruder & Dorfmeister, while top notch deep house grooves are supplied by Blak Crowe and the irrepressible Herbert.

Together, it all adds up to one of the most eclectic and listenable compilations you will hear in a long time.

Kieran Wyatt

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NICOLETTE

Let No One Live Rent-Free In Your Head

Talkin' Loud

IN a world where people are praised more for their similarities than their differences, Nicolette is still a rare enigma. Fortunately, after working with Shut Up And Dance and Massive Attack, she's now found the space to be able to fully indulge in her own eccentric world view.

Fuelled by a compulsive need to escape the shackles of normality, the more cryptic Nicolette gets, the more interesting she becomes. Various electro-head studio bods have created the sonic backdrops (including the prodigiously funky Plaid), over which she serenely spins her oblique, hyper-real observations. There's drum 'n' bass ("Song For Europe"), sophisticated electronic lounge jazz ("Just To Say Peace And Love") and distorted quasi-Aphex thrash ("Nervous"). There's even an organ and harp version of "Where Have All The Flowers Gone?".

And yet, for all the verbal hallucinations and bizarre shifts in tone, this is ultimately an album concerned with reality, with the here and now. It's a vivid collection of snapshots from the far side of our times. Prepare to be dazzled.

Rupert Howe

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E-Z ROLLERS

Dimensions Of Sound

Moving Shadow

IT'S all in the name. E-Z Rollers temper their junglist cause with the atmospheric of the mellow fellow. Part of the British East Coast scene which includes the likes of Photek (whose remix of "Rolled Into One" is included here) and Flytronix, the group's breakdowns are as comfortable and inviting as your hippy mate's pile of big Indonesian floor cushions. And their references to jazz are closer to the wine bar vibe of George Benson or Level 42 than any shrieking experimentalist.

But don't be deterred. There are classics aplenty on "Dimensions Of Sound". The

CARL COX

At The End Of The Cliché
World Wide Ultimatum

"THERE'S nothing like big, black Cox," two guys with wide eyes, pierced nipples and accompanying nose-rings were recently overheard to remark in the toilets down at Trade. For once, you could not fault their taste. Funnily enough, Carl Cox has now taken to sporting these very words on a specially-made T-shirt.

For our Carl (and he is ours, after all) is little short of a DJ deity, a warrior poet, a sonic prophet, a true heavyweight spinner. Irrespective of how or where you first made his musical acquaintance.

Maybe the wizard initially appeared behind three decks from beneath the mists of a long-forgotten Biology or Sunrise rave to spin his own brand of black magic. Maybe he flew into an aircraft hangar in Zurich and blew your mind away with crisp techno perfection. Perhaps he was serving up a top quality selection of pumpin' house on the South Coast, or some manic breakbeats alongside the sort of DJs who used to take their name from rodents or home DIY. Over the past 10 years or so, you see, Carl Cox has been there, seen it and done it all.

All except release a long-player, that is.

The album in question, like *Pisarro's* conquest of the inner Amazon in search of *El Dorado*, marks the seizure of the last remaining territory to fall under his influence. If there was a clichéd image of Cox, it would surely be that of a stereotype rave spinner, a breakbeat king travelling in some oversized, smoke-windowed BMW to play happy hardcore cuts for assembled white-glovers in the early Nineties. But any such misconception has long since evaporated into the rain forests of time.

So how is "At The End Of The Cliché", then? Well, quite marvellous, actually. The choice tracks which appeared on Cox's recent 12-inch EPs, namely "Two Paintings And A Drum", "Phoebus Appollo", "Siberian Snowstorm" and "Yum Yum" all make an appearance and need little introduction. "Sensual Sophisti Cat" and "Song For Rachel" provide more mellow, more introspective moments, while "Brother Don't Play" and "Keep The Funk" are built around the sort of rhythmic workouts you might associate with Cox's trans-Atlantic techno cousins.

Overall, the album is restrained and minimal in texture. And, ironically, it's from this that it draws its power. Cox's emphasis throughout lies firmly on sonics and beats rather than more obvious strands of melody. The result is powerfully reminiscent of the very best of American techno or jazz. You can hear the similarity in the way it develops from quasi-modal structures rather than from any obvious harmonics. Just like Parker or Coltrane, Hancock or Hood.

Post-modern, you might say. If that wasn't a cliché in itself.

Dave Fowler

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opener, "Morning After", is like falling into an endless aquamarine whirlpool and the sublime "Droppin' Science (Part II)" is literally screaming out for a Jacques Cousteau video. Deep is definitely the mood for much of this debut. Only when the duo's jazz funky inclinations come to the fore (with "Jazz Talkin'" and "Joy") does the E-Z become queasy.

Elsewhere, there are some clear nods to horizontal history. Despite its powered, skittery breaks, "Blow" could very easily claim to be Vangelis' great-grandson. And "Passage To India" reworks those clichéd Eastern sounds into a haunting space-age break-fest.

Spice 'n' E-Z does it, then.

Calvin Bush

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THE SOLID DOCTOR

Beats Means Highs
Pork

WHEN you live in a north-eastern fishing city like Hull, there's not a lot to do really, except make music. So it's no surprise that Steve Cobbey (one third of Heights Of Abraham and one half of Fila Brazillia) has come up with an exceptional solo album. Putting on his medic's coat, The Solid Doctor's prescription for getting

high is dead simple but dead effective. And the remedy is in the beats.

While infused with the same odd sense of humour as Fila Brazillia, the lopsided funk of "Beats Means Highs" is more of a personal endeavour. One man and his drum kit, it beats out a patina of rhythms which take us from Kingston-upon-Hull to Kingston, Jamaica, via ancient Africa and the jazz cafes of New York.

So "Daddy Mik Mik" opens up with tribal rhythms which, before you even know it, change gear into rattling breakbeats accompanied by the sound of cracking whips, as strange aliens chase you back across windswept Yorkshire moors. Then there's "Our Sorrow", a red-eyed old man, thrashing away at a pub piano and sipping on his stout, transposed via a Studio One-ish dub onto a Caribbean palm-filled beach.

Just what the doctor ordered.

Rachel Newsome

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VARIOUS ARTISTS

Detroit: Beyond The Third Wave
Astralwerks

IT'S now a decade since the first wave of Detroit revolutionaries like Juan Atkins and Derrick May fused machines with a pure

flow of human emotion, and the standards they set seem impossibly high.

Despite this, "Beyond The Third Wave" points the way to a whole new generation of techno renegades who have taken the Detroit legacy and redefined it on their own terms. Young Turks like Kelli Hand, Claude Young and Stacey Pullen build on their already international reputations alongside newer names like Will Webb and Sean Deason.

Young more than lives up to his acclaim by turning in the weightless "Impolite To Refuse", a track anchored to this planet only through the tensions entwined in the subtle dual tempos. Pullen's "Eighth Wonder" meanwhile revolves round an experimental industrial/organic matrix, taking his sound beyond technology and into a whole new terrain. Then there are the names we have yet to learn about, like Terence Dixon, whose "Midnight Hours" is stripped down to the bare scaffolding of a bassline structure belonging to a city yet to be built.

Overall, this is a progressive collection of diverse individuals, who not only share the intangible soul of the Motor City, but together are taking it into the future.

Rachel Newsome

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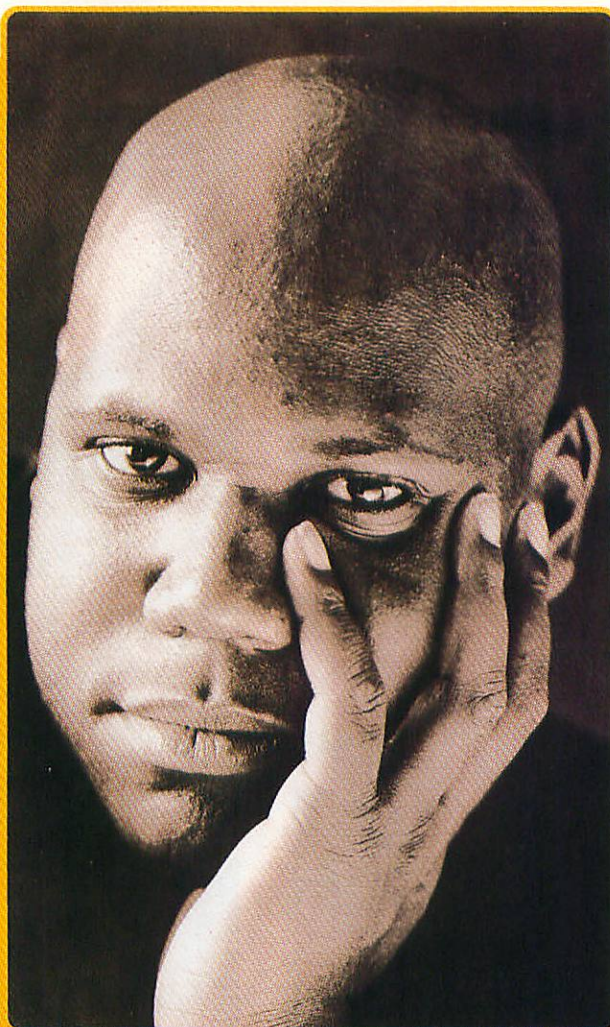


Photo: Kim Tonnell

SOUND PATROL

And there's more...

VARIOUS ARTISTS

Best Of British Bhangra Fusion
Rhythm Republic

A USEFUL beginner's introduction to the East meets West soundclash of bhangra, here's a step-by-step guide to the more experimental territory. From the hip hop hybrid of The Desi Boyz to Panjabi's splintered drum 'n' bass tracks, perhaps paving the way for yet another breakbeat sub-genre (bhangra-jungle, anyone?), this set of tracks prove there's life beyond Apache Indian. (RN)

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DEAD CAN DANCE

Spiritchaser
4AD

THE frequently-sampled Dead Can Dance drop their ethereal mediaeval vibes and go for the floor with this essential Afro groove workout. Live percussion joins forces with digital sonics to create an album of storming organic trancers. With Lisa Gerard and Brendan Perry singing together, the effect is both melancholic and exuberant. Their finest album since "The Serpent's Egg". (MJ)

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FLORENCE/EAST ISLAND

Assembled
Evo Lute, Holland

THE latest installment in the Dutch label's split CD series is possibly their darkest and most twisted yet. Evo Lute boss Stefan Robbers uses his Florence alter-ego to reach deep into the psyche of abstract electronica, reaching a cold peak on "Liberation Day", while newcomer East Island shines tactile melodies through his delightfully errant soundscapes like a refracted spectrum. (CB)

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GRACE

If I Could Fly
Perfecto/east west

TOO easily dismissed as a Billy Ray Martin for the Goa generation, Grace (aka singer-songwriter Dominique Atkins with production from those Perfecto masters, Oakenfold and Osborne), are actually far broader in scope. Yes, the classic singles like "Orange" and "Not Over Yet", are all present and correct, but this debut also hints at smoothly synthesised ballads, tranced-out trip hop and, in the title track, pseudo-jungle. (CB)

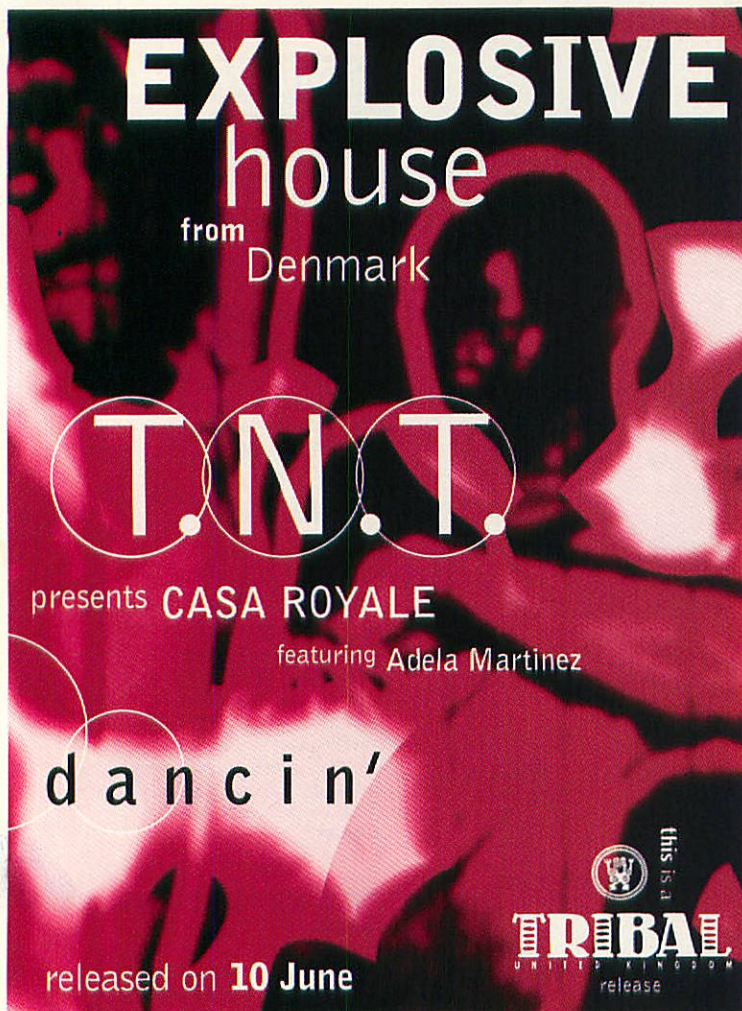
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G MAN

Kushti
Swim

GEZ Varley takes a vacation from the mighty LFO and brings together his singles for Swim on this collection of minimal funk attacks. The CD version is mixed by Mark Gage, with two cuts overlapping at all times. The resulting effect provides a far greater sense of spontaneous electricity than before, with the G funk mashing up those deep beats. (MJ)

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EXPLOSIVE
house
from
Denmark

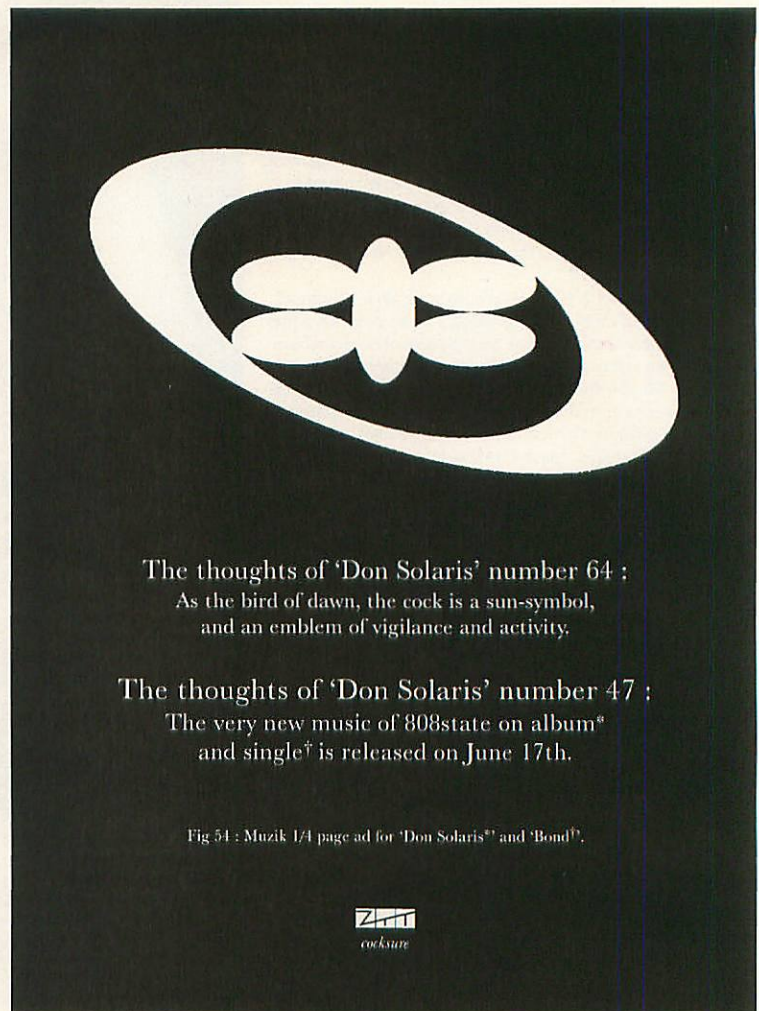
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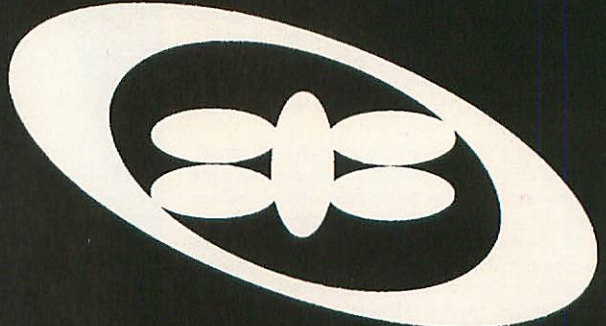
presents **CASA ROYALE**
featuring Adela Martinez

dancin'

released on **10 June**

TRIBAL
UNITED KINGDOM
release



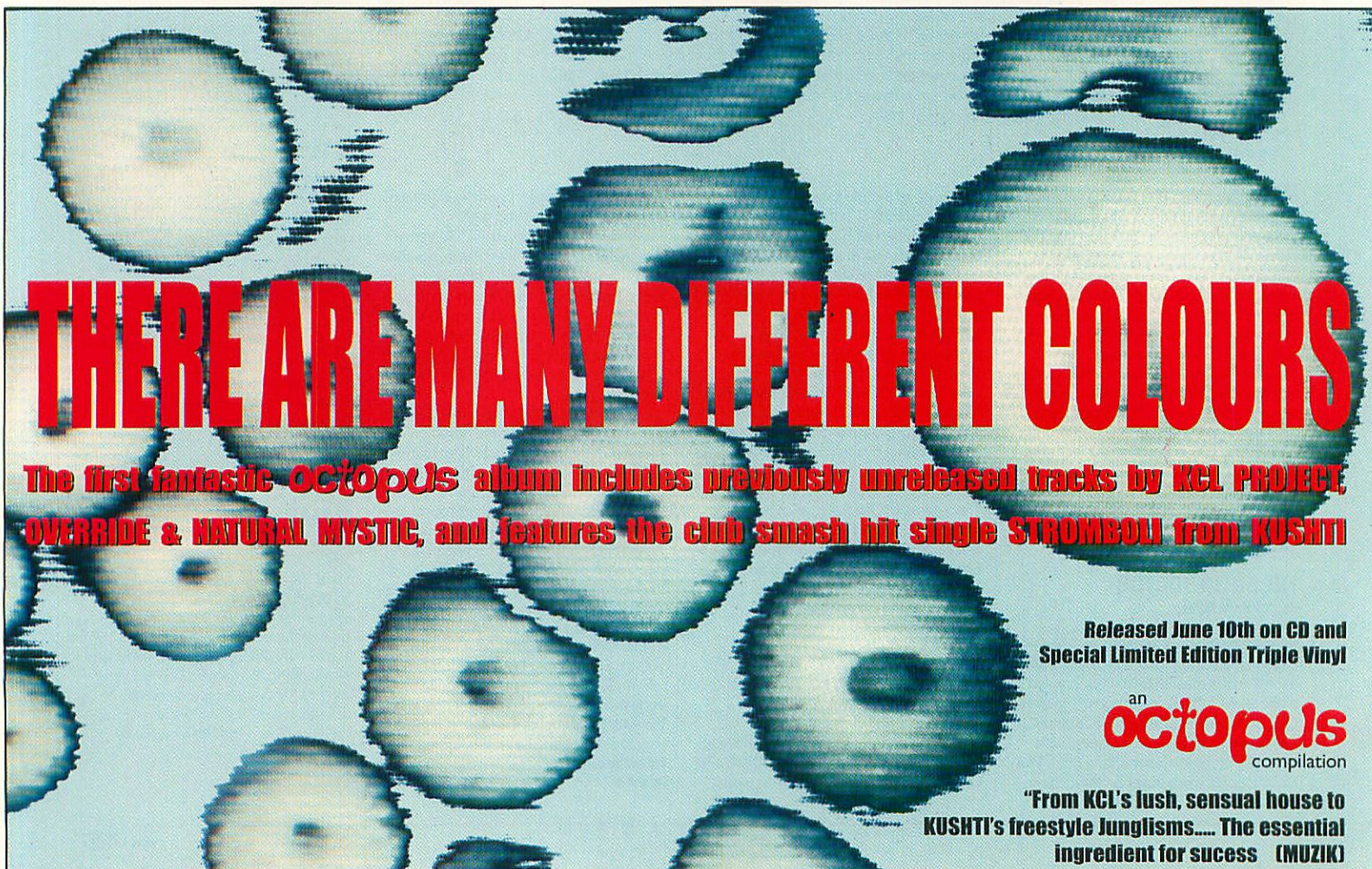


The thoughts of 'Don Solaris' number 64 :
As the bird of dawn, the cock is a sun-symbol,
and an emblem of vigilance and activity.

The thoughts of 'Don Solaris' number 47 :
The very new music of 808state on album*
and single† is released on June 17th.

Fig 54 : Muzik 1/4 page ad for 'Don Solaris' and 'Bond'.

Zani
cocksure



THERE ARE MANY DIFFERENT COLOURS

The first fantastic **OCTOPUS** album includes previously unreleased tracks by **KCL PROJECT**,
OVERRIDE & NATURAL MYSTIC, and features the club smash hit single **STROMBOLI** from **KUSHTI**

Released June 10th on CD and
Special Limited Edition Triple Vinyl

an
octopus
compilation

"From KCL's lush, sensual house to
KUSHTI's freestyle Junglisms.... The essential
ingredient for success (MUZIK)

TRAINSPOTTING

NINE PAGES OF UNDERGROUND RECORD REVIEWS



TRAINSPOTTING

House

Reviews by TERENCE FARLEY

JOLYNN MURRAY How Can I Get Back To You



Slip 'N' Slide

More top notch Euro (remixed at least) shit. The song and singer are out of Chicago and on the mix is Switzerland's very finest, Djammmin. A fly vocal, sure, but it's the dubs which really do da biz! Looping up the Instant Funk turns "Got My Mind Made Up" into a very compelling, hypnotic groove with loads of Euro-ish energy. This was the record of Big Tony's recent tour, which proves Mr Humphries really is still the baddest soul jock in the world. Buy it and die for it.

★★★★

SINGLES

AMERICAN INTRIGUE

Brazilian EP

Muzique Tropicque

Three late-night grooves straight out of Glasgow's underground, and all with a Latin vibe. The Rhodes-led "Midnight In Sao Paulo" is the pick of this tasty bunch.

★★★★

TNT PRESENTS CASA

ROYALE

Dancin'

Tribal

A superb, Mr Fingers-influenced European track with a bad, bad incessant groove. Human beatbox samples à la The Fat Boys, female spoken vocals and more twists, turns, drops and moments than the entire contents of most DJs' boxes. This record simply screams Ibiza. So if anybody is still going there, here's the first anthem.

★★★★

H2O FEATURING BILLIE

Nobody's Business

Liquid Groove

A stone-cold Paradise Garage killer gets a 1996 remake. The usual banging shit carries this fab song in a very up-and-up manner and it should break some barriers right across the house nation.

★★★★

SOUNDS OF PERUVIAN

SOUL

Peruvian Soul

Can Can

Dave Valentine and Jo Morena get deep and moody in an almost Morales Red Zone fashion, while pumping it up on the flip in a more skippy, Latino style. Quality British house music.

★★★★

MIKE DELGADO

Urban Theory EP

King St

A "Man like Teddy" vocal sample sets off this very heavy-bottomed,

swung garage groove, which brings some subtle acidic thrusts to the track. Funky black dance music with a definite edge.

★★★★

DJAMMIN

Hindu Lover

Slip 'N' Slide

Another boss track from the man. More like "Give You" than the Jolynn Murray version, but with some mighty cool sitar (hence the title), thumping drums and truly beautiful vocal snippets creating a monster groove. Another of Tony Humphries' big tunes down at the Ministry.

★★★★

SWAG

Creative Biting

Jus' Trax

Versions nine, 10 and 11 of the Swag saga come forth. All of you Swagheads will know the score by now. Deep drum programming, funky keys, drop-dead basslines and an intelligent groove which just doesn't let up. But then you know all that already.

★★★★

LINA SANTIAGO

Feels So Good

NCA

Fairly dull, commercial, corporate house fodder, saved (again) by Chicago's Mark Picchiotti. There is nothing new from Mark, but this guy will always bail you out, especially when the floor needs it a little harder and you're caught between house heaven and the deep blue cheese.

★★★★

UNKNOWN FACTOR

You Can't Go Wrong

Defender

Dope as soap. This deep, disco-influenced track is led by moody vibes and topped off by the same "First Choice" string part Johnny D used on "Play To The World". One cool track.

★★★★

MB PRESENTS...

Moodswings EP

Sole

Mo' Scottish musical house from one of Britain's most promising labels. Any of these four tracks which will either start or end the proceedings in fine, deep house fashion. But only "Impact" has enough bottom heaviness to carry the peak-time floors.

★★★★

DISCOCAINE PRESENTS...

Block Party East

White Label

Those ruff 'n' ready boys are back. And this time with a more retro, Salsoul vibe. But just like their two previous outings, which were both excellent, it is all in those fucking drums. The sound of London trackheads getting raw.

★★★★

SPICE OF LIFE

Black 2000

Black Vinyl

Alan Russell's Black Vinyl label weighs in with this Roy Ayers-inspired groove. A simple male vocal on "Black 2000" tops off a wickedly funky groove (especially on Seamus' mix) which will work anywhere. Great stuff.

★★★★

DJ SNEAK

Blue Bells Bandits EP

Large

Chi-town's most finest purveyor of disko mutation gets to grips with the classic, and we mean classic, "E2-E4". Sneak fans will love the incessant build and the hypnotic feel. Another essential.

★★★★

BORIS DLUGOSCH

Keep Pushing

Peppermint Jam

Finishing up Euro's top month for singles is everybody's fave label, with a cool garage groove which gets eclipsed by an incredible cut-up of Muzique's "Push Push In The Bush". A very funky track which could quite easily become massive. Brilliant.

★★★★

ALBUMS

VARIOUS ARTISTS

DJs Take Control Volume 3

One, USA

Massive coup! Until those Deep Dish boys get their visa problems

WAMDUE KIDS

Wamdue Works

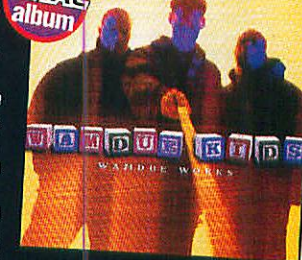
K7, Germany

Two vocal samples say it all. "How deep are your dreams?" and "Have you ever felt like you could touch the sky?". The Wamdues might be kids, but this is some of the most mature, sophisticated, rousing nu soul-disco to come out of Detroit this decade. From deeply emotional house tracks such as "Deep Dreams" and "That's The Feeling", through the feisty acid garage of "Memory" and "Panic", and on to the 303-thrashing of "Elephant Man", this is all the very best bits of Salsoul, Plus 8 and 430 West rolled into one. Wamdues work wonders. (CB)

★★★★

VITAL

album



sorted out, this is perhaps your best chance to hear what exactly all the fuss is about when it comes to their deck devilry. A deliciously spun web of every single classy production outfit this side of the word "deep", their first mix album outside of their own label spans the galaxy of house sensations. Everyone from St Germain, Urban Blues Project and Idjut Boys to Angel Moraes, Trancesetters and, inevitably, De'lacy (yes!) take you on a never-ending journey from the bedroom to the dancefloor and all the way back again. On an infinite loop. (CB)

★★★★

JOHNNY VICIOUS

New York In The Mix

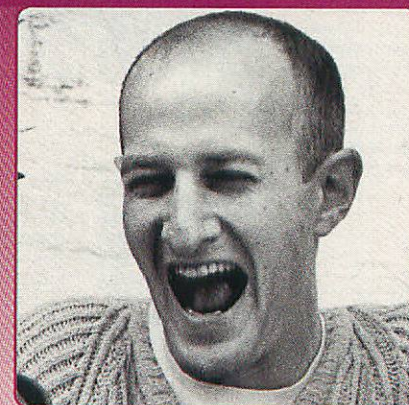
Subversive

Johnny Vicious is unquestionably one of NY's most exciting, tooled-up-on-aggro-attitude DJs. Like Van Helden, he fries up his disco with mind-warping FX and punk madness. So "New York In The Mix" is ultra-hard disco, from The Trancesetters' "The Search" and X-Press 2's sirens-crazy "The Sound" to Secret Ingredient's "New York New York" and Vicious' own bonkers drum workout on Houzetown's "Brooklyn 'A' Train". Tough enough. (CB)

★★★★

IN THE BAG

Roach Motel man PETE HELLER talks through the contents of his record crate



My Number One record at the moment is Todd Terry Project's "Keep On Jumping". It has the same vocal hooks as that Lisa Marie Experience record, although it's actually Martha Wash and Jocelyn Brown on vocals. It's like a Def Mix-style record with big pianos. It's fucking amazing. I managed to pick up an acetate, but I'm not sure if it's coming out. Next up is Jolynn Murray's "How Can I

Get You Back?", which is currently being caned by Tony Humphries. It uses the break from Instant Funk's "I've Got My Mind Made Up" and just builds and builds and builds. It's very like that Djammmin track. It's going to be huge. As is the Swingtime Dee track. I'm not sure who's behind it, but it may be Dave Lee. It uses a Jean-Luc Ponty riff in a kind of Gusto style. It's a break I've always wanted to use and now he's got there first. Bastard! Now, what other obscure Americana have I got? Right, "Feel'N Tracks Volume 1" has been out for a while on this unknown New York label. It's like gospel meets The Goodmen. I was expecting it to be huge but it's done nothing. Maybe someone's got it and they're keeping it under wraps. Finally, there's Pete Lazonby's "Wavespeech", which is about to come out on Vasquez' label. Vasquez has done a mix and it's pretty wild. At first I thought that it was just another Vasquez mix, but then I heard him play it out at The Tunnel and it's really, really banging.

● Roach Motel's 'The Night' is out now on Junior Boys Own

CHECKLIST

TODD TERRY PROJECT - "Keep On Jumping" (acetate)
JOLYNN MURRAY - "How Can I Get Back To You" (Slip 'N' Slide)
SWINGTIME DEE - unknown (Z)
SPENETICH PRESENTS... "Feel'N Tracks" (Dolo Dance, USA)
PETE LAZONBY - "Wavespeech" (Branik)

Jungle

Reviews by VEENA VIRDI

SINGLES

PLUG

Visible Crater Funk/Rebuilt Kev Blue Angel

Real experimentation. These two acetates from Luke Vibert (aka Wagon Christ) really deserve to resurface as a double-pack. The tracks especially worth checking are "7, 10", which neatly fuses microdot beats with gospel-ish samples, and "Cheesy (The Amen Mix)" which is smothered in all manner of cutesy quirkiness. **★★★★**

GLAMOROUS HOOLIGAN Unusual Suspects

Armadio

Anyone expecting Glamorous Hooligan to churn out some more subversive iterations in the style of "Wasted Youth Club Classics" is going to be rudely headbutted. Instead, the ex-Unique 3 boys have distilled Eastern vibrations into pixillated blips. And thrown a bit of "The Unusual Suspects" in for good measure. **★★★★**

TMF

5 Miles High Saigon

As drum patterns become more complex, Nico and Pete (from No U-Turn), and Phill Legg avoid burying themselves beneath a welter of beats. This enhances its Pink Floyd-ish guitar twangs with hypnotic strings and climatic breaks. But let's be clear about one thing. It's not prog rock. **★★★★**

PHOTEK

L'Aeolon

OP-ART

What a way to relaunch a label. Kirk De Giorgio again starts the ball rolling for his famous techno stamp by releasing Photek's last independent venture. To mark this event, Photek takes a rocket to the moon and wallows in astro-techno/breakbeat fantasies. And brace yourself for the funkaramic techno jaunt on the flip. **★★★★**

TINY STARS

This Is the Future Nature

Kubrick Recordings

For a very first cut, newcomers Tiny Stars have here produced a sonic incendiary package.

When slammed on the decks, this first class acetate spins windcheater breaks, huge, somersaulting drum sounds and freestyle, Mantronic-ish FX. It's maybe just as well that the other three breakbeat numbers appearing alongside this opener are put in at less frenetic bpm levels.

★★★★



PHOTEK

The Hidden Camera

Science

The concept of surveillance is the theme here. Hot on the heels of "UFOs", Rupert Parkes continues to extract extreme noise patterns on this five-tracker. "KJZ" stirs up cymbaline chaos, while the title cut is serrated with staccatoed, machine clicks. **★★★★**

PESHAY/DILLINJA

Jah VIP

Razors Edge

Metalhead's Razors Edge label introduce a hardstep two-tracker. Peshay conjures up seismic bass tremours which are matched by psychopathic beat stabs. Dillinja, on the other hand, ignites a rhythm inferno. Warning! Both cuts will cause serious cranial damage! **★★★★**

CARLITO

Grapewine

Creative Source

Almost a year on from "Heaven" and "Carlito's Way", Carlito (aka Essence Of Aura) return with a funkaramic soul swinger. While the title track needs a hefty dose of definition, "Diffusion Room" sparkles like a Seventies police show, while Pacifico beats do the shuffle. A good jazz-style acetate. **★★★★**

IMMORTAL MINDS

Me n' To You

Reinforced

"Voodoo Culture" and "Pinakle Vision" were a couple of brilliant, bass-inflected hardcore tracks. And this quality onslaught shows absolutely no sign of relenting as the Bournemouth posse here slip helium pitches into euphoric highs and uplifting snares. **★★★★**

NOOKIE

The Blues

Reinforced

Nookie's "The Sound Of Music" managed to maintain a balance between progressive ideals and dancefloor accessibility. "The Blues", however, is a much more mellow affair. Turning to a song format, he accompanies a soulful male vocal with classy strings. **★★★★**

DJ PULSE

Destiny

All Good Vinyl

The sax prelude sounds rude and intrusive, but Creative Wax oarsman Ashley Brown manages to mute it with a battalion of beats. Producing his debut track for the R&S drum 'n' bass label, All Good Vinyl, his hi-octave breaks are whipped by a percussive juggernaut. **★★★★**

SATIVA

Who Do Dem

Wired

When the original cut, a cheeky, ragamuffin pop chant, is put into the hands of London Somet'ng's

DJ Ron, it becomes an infectious, breakbeat ditty. It may well have commercial appeal, but it's set to be a carnival smasher. **★★★★**

VOYAGER & ED RUSH

Baracuda (Part 1)

Deejay recordings

This release exhibits two current sub-styles within drum 'n' bass. Ed Rush's "Check Me Out" is darkcore, while Voyager's "Long Distance" is on more of a jazzy incline. Pretty standard fare. **★★★★**

URBAN NATURE

Everything

100% Pure

Some purists think techno bods should not touch drum 'n' bass. But Dutch funk-techno producer Orlando Voom casually ignores such aesthetic stipulations by knocking together a composite breakbeat number, successfully melding the vocals of Christina Van Rooy's with a raw jam. **★★★★**

SHIMON & ANDY C

Quest

RAM

This track goes 20,000 leagues beneath the sea, as aquamarine intonations are disrupted by a turbulent, bassline waveform. The result is like underwater thunder. "Quest" certainly stays true to the RAM aesthetic. The trenchant riddims are designed to keep you jogging on the spot all night. **★★★★**

JOHN WILLIAMS

The Busker

Shoebbox

The seventh release on Shoebbox, this sounds like it's been recorded in an underground train station. A busker's sax struggles to make itself heard above background rush-hour feedback. When the sax boots in, the sax is finally drowned out by a mega-infusion of warm strings. Interesting. **★★★★**

VARIOUS ARTISTS

Techsteppin - Into The Future

Emotiff

During the last six months, drum 'n' bass has been doing more than examining its dark side. Breakbeat expounders have also attempted to discover new ways to make the rhythms sing. The likes of Doc Scott, Ed Rush and Grooverider have been pioneers in this field, and they're all included on this selection. Using Trace's job on T Power's "Mutant Jazz" as a yardstick, Emotiff have garnered tracks like Ed Rush's "Check Me Out", Skyscraper's "Mach 11" and Rollers Instinct's "Haze". Doc puts in an appearance with the echo chamber-sounding "Machines", as does Grooverider on "Get Stoned". Creating a monstrous calamity, this compilation heralds the new wave breakbeat sound. **★★★★**



DJ RAP

Rumble

Proper Talent

Rap has often been hounded for creating bog-standard ragga. Yet this elitism ignores how popular her tracks are when dropped in any dancehall. With this cut, on her own label, she sates breaksters with her ammunition of speed-rush drums and beatific siren wails. **★★★★**

FUNKY ELEMENTS

Nite Moves

Hardleaders

Hardleaders swing into summer mode with a jazzy little sojourn. But before anyone sentences this as a another diluted percussive number, Funky Elements keep the beat rolling with some crude oil in the form of slick soultronics. **★★★★**

OMNI TRIO

Trippin On Broken Beats

Moving Shadow

There will be some hardsteppa fanatics who will think Rob Haigh has sold out just because he's swapped blockbuster rhythms for jazz intonations. But Rob's going through a transitional phase. The title track has an improvised feel, while the flip has ravey essences. **★★★★**

JMJ & FLYTRONIX

In Too Deep

Moving Shadow

This cool contingency immerses itself in jazz hues, as Hancockish grooves and guitar twangs are rib-tickled by occasional feathery piano interludes. Crystal clear beats suggest that the luscious sequences were programmed with cut-glass precision. **★★★★**

ALBUM

MC DET

Out Of Det

SOUR

The idea of an MC-led album may make you flinch, but this debut from the Kool FM toaster has set a high standard. Treating ragga MCing with the same care that rappers treat their lyrical fast talk, Det coaxes satin chatting around swaggering b-lines on cuts such as "Stick Up" and "Can't Sample Det". What also enhances the musicality of the tracks are the mixes provided by the likes of T Power, Elementz Of Noise and L Double. Stand-outs include the hip hoppy "So Simple" and the swing breakbeat that is "Freeform Reality". Det has made MCing accessible to the masses. And that can't be a bad thing. **★★★★**

LOOSE TALK

Caroline Butler, label co-ordinator for MOVING SHADOW, comes out fighting against DJs who abuse their reaction sheets and radio shows

One of our latest reaction sheets, I added the comment, "You know the score, return your reaction sheets (and not just with your own tracks in the Top 10, Mr A Reece)." It was prompted by the fact that so many DJs are doing that now. Actually, Alex does it humourously. But too many DJs out there are blatantly plugging their own stuff in their DJ charts. They know who they are. I'd rather not name them to save them their blushes and myself broken legs... Ha-ha-ha!

The same thing now happens with the radio shows. Last year it was just the Kiss shows, but now it's Radio One. When they did "One In The Jungle", you would sit there listening open-mouthed, because it was just like a label profile. Most DJs have their own labels, so you'd expect them to play the odd track or two. Pete Tong and Gilles Peterson do, and that's fine. But when you get two solid hours of them playing their own material... Having said that, I ought to point out that Fabio, Grooverider and Randall all deserve total respect for not behaving like that and being untouchably magnanimous.

Going back to reaction sheets, yes, they are still important. They often get published and printed in magazines, and a lot of people reading them don't know the inside story. To a certain extent, reaction sheets are just confetti, but it's so we know that people are receiving their records okay and that the milkman hasn't taken them off the doorstep.

The rudest thing we had recently was some prat from Scotland who said that a certain record "Lacks energy on the dancefloor, is uneventful, and all the tracks use the same string sounds." Needless to say, we threw him off the mailing list. On the other hand, you also get some DJs who try to ingratiate themselves by putting all our stuff in their charts, which is just transparent.

At the moment, we're thinking of having a paying promo list, which is what some other labels already do. People pay £50 a year and that covers a bit of the manufacturing and mailing costs.



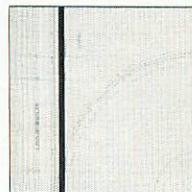
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also highly recommended are:-

CYLOB (loops & breaks) CAT 032 LP, JUNE 10th.

CHIMERA (valley of the spirits) CAT 012 EP / CD, JUNE 24th.

BOCHUM WELT (module 2) CAT 042 LP / CD, JULY 1st.

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Reviews by DAVE MOTHERSOLE

MARK BROOM & DAVE HILL

PP 007

Pure Plastic

Mark Broom and Dave Hill, a couple of the UK's leading exponents of advanced quality techno, return with perhaps their finest collaboration to date. "Tropica", the lead track here, is a mesmerising journey to the heart of dancefloor electronica, with a well-placed outro designed to enhance its mixing possibilities. On the flip, there's the gently clattering cascade of funky drums and warm keyboards and, best of all, the 727-faced and monumentally groovesome "Like Life". Ace!

★★★★



SINGLES

STRANGER

Shazbat EP

Octopus

After engineering and producing the likes of Yello, The Shamen and YMO, collaborating with Alex Night and Andrea Parker as Inky Blacknuss, and recording for Plink Plonk, Ian Tregoning isn't really a stranger to the electronic music scene. And here, he offers up an EP of exclusive mixes designed as a taster from his forthcoming "Rolling Thunder" album. There's the quasi-junglistic "Override", a cut mixed by Shazbat, the deep and dubby textures of the Weird Beats Collective interpretation of "Touchdown", Tregoning's own treatment of "Hold Own" (which sounds amazing when played at 45), and the dreamy ambient head space of "Twilite". It's a veritable smoker's delight.

★★★★

STRAYLIGHT

Dropzone EP

Open

Following last year's well-received "Chez", the "Dropzone EP" has DJ Dominic Moir teaming up with classical musician JK Whitehouse for four fine tracks of straight-up dancefloor electronica. The lead cut, "Strasy", is a house-tinged thumper built around a relentless disco bassline. "Two Stray Nine" meanwhile has a far funkier feel, with some aggressively-pitched hi-hats and gyrating synth hooks. Elsewhere, you'll hear the dark groove of "The Drop Zone" and the real stunner, "Constellation", with its seductive, floor-friendly pulses and twinkling melodies.

★★★★

TACTICS OF BASS

Tactics Of Bass

7th Voyage

RON & ROLAND

untitled

Surreal

The master of minimal production values, Matt Hodgson shows his acute understanding of how to make a club kick without getting the sledgehammer out. "Tactics Of Bass" is an acid-tinged low-rider which is sparsely interwoven with silvery keyboard sounds, shimmering melodies and at least three fantastically bouncy sub-aquatic basslines. And a big love of ultra-low frequencies is also very much in evidence on Ron & Roland's untitled release. With four deftly-programmed tracks of pure, syncopated, booty-wiggling grooverama, these will delight crowds and please DJs who like

to earn their money by propelling themselves deep into the mix. As all good DJs do, of course.

★★★★ and ★★★★★

KILLER LOOP FEATURING GLAMAZON

Someone

The End

DJ SHORT AND DJ SHORTY

Naughty But Nice

The End

The latest offerings from The End prove the label is shaping up just as well as the club. "Someone" kicks off with Glamazon's deeply soulful wailing scats, then leads straight into a percussion-fuelled bass-heavy groove tempered by spiralling, harmonious synth hooks and warm, soothing pads. On the B-side, Juan Atkins strips things right back down, leaving the heart of the track intact while adding his own inimitably trippy flavour. In the meantime, Short & Shorty get on the funky deep house vibe with "Naughty But Nice", a wonderfully warm and summery, jazz-tickled saxarama, before banging it up on the flip with the deep sub-basslines and firing drum programmes of "Don't Stop". This is definitely a label to watch from a club which is doing wonders for underground music.

★★★★ and ★★★★★

HARDFLOOR

Strikeout (Remixes)

Harthouse

Having pioneered the extended snare-rolling all-day breakdown and later flirting with handbag via their remix projects, Hardfloor have decided to head right back underground. With Mark Bell and The Surgeon roped in to provide a bit of much-needed credibility to this track. Surprisingly enough, however, it's the Dusseldorf boys' original version which shines the brightest here. Built around one of the group's characteristically groovesome basslines and some top notch drum programming, the usual 303 overdrive has been replaced with some supremely funky squeaks and bleeps, and overlaid with just the sort of hi-hat histrionics to ensure maximum floor upsurge. Erm... respect.

★★★★

THOMAS BARNETT

Brotherhood Of Blood EP

Visillusion, USA

The first fruit of this new Detroit label has four cuts which show techno veteran Thomas Barnett can still teach some of today's young pretenders a thing or two about electronic funk. The first

side presents those resonating drums and warped-out analogue motifs of "Re-Synthesize", plus the ultra-funky squelches and Asian-style harmonics of "Along The Nile", one of the most unusual tracks in the pile this month. Flip it over and there's "Chemicals", an hypnotic groove built around a decidedly repetitive organ loop, laced with flickering hi-hats and a few odd-sounding, pitch-bending strings. Dark as they come and well worth a hearing.

★★★★

ALBUMS

AFFIE YUSUF

The Volume

Superstition, Germany

After recording for imprints like Ferrox and Force Inc, Affie Yusuf now returns with a double-pack of hard-edged grooves. The first disc demonstrates his love for all things acidic, with cuts like the blistering 303 kick drum-a-rama of "Number 8" and the spooky trancer which goes by the title of "Number 6". The second record is a more contemporary and more groove-oriented affair, on which staccato rim-shots and hypnotic grooves rule the roost. Be sure that you investigate the squelchy jacktronic of "Spacegroover" and the sophisticated future funk of "Afrojack", which is the album's best moment. Let this serve as evidence that there's much more to those Superstition boys than turbo-charged Euro cheese.

★★★★

PLANET LOVE

Planet Love Volume 2

Superstition, Germany

"Planet Love Volume 2" is from the hands of former Swiss punk rocker and international recording artiste (Rephlex, T&B, Delirium), Marco Repetto. A quirky journey through modern dance culture, it draws its influences from about every worthwhile strand of modern electronic music, both past and present. Remarkably, for a man whose vision stretches so far, he somehow manages to put his own stamp on the varying styles and sounds he collects. He appears to be equally at home producing madcap drum-a-thons ("Thorbid") and eerie spook-outs ("Evot"), as he is at making the occasionally delightfully uplifting downtempo shufflers ("Tropayd"). On "Dreole", he even marries a ragga-style rhythm section to a gently gliding electro waltz, while with "B Aktral", the housey beats and Mr Fingers-ish bass hooks suddenly give way to an almost hardcore 1992-style breakdown. All in all, the second "Planet Love" is an interesting and soothing, if at times a slightly jarring musical voyage. Passport ready?

★★★★

ROBERT GORDON

Projects

Source, Germany

It was always just a matter of time before we saw the re-emergence of Robert Gordon (formerly of

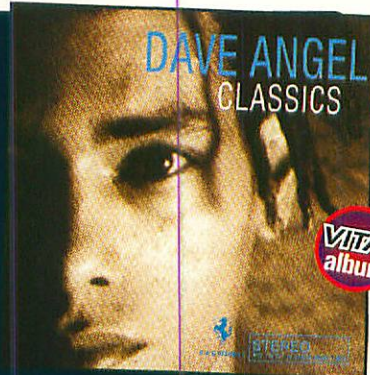
DAVE ANGEL

R&S, Belgium

Classics

Dave Angel sure has come a long way since he was first captivated by the power of music while listening to his dad's Charlie Parker and Ornette Coleman records. "Classics" is a long-player which reflects a significant period in his career, showcasing virtually all the tracks from his early R&S releases except the slightly ravey "1st Voyage EP". The album starts off with the sharp, metallic tones of "Bounce Back" and "Sighting" (which steals from "No UFOs"), before reaching its climax with the wonderfully heart-wrenching strings and jazzy syncopated rhythms of "Free Flow", "Fallen Destiny" and his *piece de resistance*, "Endless Motion", three tracks (all taken from the "3rd Voyage EP") which defined Angel's status as a techno-jazz maestro. Classic stuff indeed.

★★★★



that seminal Sheffield duo The Forgemasters). After all, the other members of Sheffield's original bass 'n' bleep crew have all made recent comebacks after years of self-imposed exile. What's more, if this great collection of previously unreleased solo recordings and collaborations is anything to go by, then it is certainly a welcome return. Kicking off with the dub-fuelled "Round 2" and the thick

analogue squelches of "Phraid", the album weaves together 14 tracks of funky experimentation. The most notable cuts include the staccato percussion edits of "Clap Your Hands", the almost junglistic future jazz soundscape of "Rungatong" and the bottom-heavy weird house of "Presence". The drum programmer's answer to Detroit.

★★★★

PRODUCTION VALUES

MATTHEW B., the man behind the Plank imprint and Bushwaka! Productions, stays calm under the producer's spotlight

How would you describe your production sound?

It varies. If it's a straight-up dance record, then I imagine it being played at one of my favourite clubs and try to sculpt the sound accordingly. If it's in a more commercial vein, I make it as smooth as possible, and if it's experimental, I try to get lots of feeling and emotion across in the sounds.

What were your first and last productions?

My first production was "A Rhythm To Move You" by L&M on Desire, released in 1990. My last one was a Plantastik track, which I did for Kickin'. It starts off quite banging and morphs into a warm, vibey tune. It's called "The Land Of Zod" and was influenced by the attitude of the people I hang out with.

Which record have you had most influence and input on?

Probably the work which I've been doing for The End's label. The chemistry has worked well. We always click with each others' ideas. The tracks seem to get better every time.

What's influencing you at the moment and how is it affecting your sound?

I think it's my positive attitude to what I'm doing. Nothing seems to be barring my creativity at the moment. I've just got millions of ideas in my head. I'm on a mission to put out as much as I can.

Who would you most like to work with?

Apart from Reg, my partner at Plank, I would like to work with Bob James, the jazz musician. He's an amazing keyboard player. I'd also like to work with a totally brilliant vocalist. It would be good to have someone unknown and fairly ego-free, otherwise they might get a bit freaked by the result.

● Plantastik's "The Land Of Zod" is out now on Kickin'. The next releases on Plank are "The Dutchie EP" and "I Hate Anthea Turner"



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A Thin Line Between Love & Hate

18

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the album

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Hip Hop

Reviews by WILL ASHON

THE ARSONISTS

The Session

Fondle 'Em, USA

The New York underground isn't as renowned as the similar scene in LA, perhaps because it is not as unified. But there are, nevertheless, endless intelligent groups producing excellent independent releases. One such release is "The Session". The tune is simple, a walking double-bass line with a couple of jazz guitar chords. Over this, the multiple, contrasting voices of The Arsonists wiggle through their canny rhymes, ending with some silly scoobydoobyng. In one sense, there is nothing to it. In another, there is everything. Glorious.

★★★★



from jokes to political comment to whatever he feels like. Watch out for the album. It's going to be absolutely huge.

★★★★

MR VOODOO

Lyrical Tactics EP

Fortress, USA

Another excellent release from New York's Natural Elements, the clever words, manic scratches, deep, dubby bass and brooding production sound adding up to everything you'd expect. Check out the full crew track, "Shine", on which Voodoo is joined by L-Swift, A-Butter and Essence for a rhyme masterclass. Funky like a Haitian chicken.

★★★★

EMPTY POCKETS

Illusions

Vestry, USA

The main illusion is that slapping a bit of r&b in the mix is going to transform this track into a hit. The bubbly noises in the background are fairly interesting, but "All For Nothin'" is much better, in spite of the backward beat bleep on the clean mix, which tends to disrupt rather than enhance the groove.

★★★

THE EAST FLATBUSH PROJECT

Tried By 12

Downlow

If the "Keep It Real" movement ever made sense, it's here. Over a Japanese guitar and a simple drum beat, De S lays down some of the reasons why he'd rather shoot than be shot. With a slight Caribbean twang lifting his lyrics, it's his voice which makes it. But tried by 12 or carried by six? How about just staying at home and watching "Eastenders"?

★★★★

LUCIANO MEETS THE JUNGLE BROTHERS

Who Could It Be

Island

After the incomprehension which greeted the classic "J Beez Wit Da Remedy", The Jungle Brothers

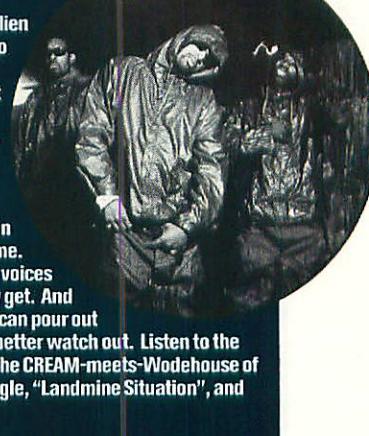
SCIENTISTS OF SOUND

1.4.4 Or Bust

Downlow

West London's very own posse of alien renegades have finally made it onto an album and the wait has been worthwhile. This is quite a difficult record, taking a couple of listens before you find what the Scientists are searching for. It does reward the effort, though, with its sparse, jazz piano-splattered sound and drums which sometimes explode in reverb, sometimes just hiss out time. The rhyming is a full-on barrage of voices which sound better the wilder they get. And anyone who thinks only the Yanks can pour out Millenarian angst and anger had better watch out. Listen to the freestyle "Battle Styles Galactic", the CREAM-meets-Wodehouse of "P.O. Tally Ho!" or the excellent single, "Landmine Situation", and you'll get the idea.

★★★★



were dropped by Warners and disappeared not long after. Now they're back with a skanking remix revolving around a neat anti-polis rap. Not quite Marley-esque, but not tosh either.

★★★★

ALBUMS

PRINCE PAUL

Psychosis

Wordsound, USA

Now Prince Paul's solo album is finally here, it's actually a bit of a disappointment. In some ways, that's hardly surprising. You are bound to have unreasonably high hopes of the man who started out with Stetsasonic, went on to produce De La Soul's first three albums and now works with The Gravediggaz. Having said that, while the music here is by turns brilliant, innovative and nuts, this self-proclaimed studio geek has backed out on a straight beats set and turned the affair into one long skit. At best, "Psychosis" is quite funny, at worst, it's pretty

sickening, but overall it is like a sandwich with no filling. Give him a collaborator and Prince Paul transforms them. Leave him to his own devices and he turns into Beavis and Butthead.

★★★★

MYSTIK JOURNEYMEN

4001 - The Stolen Legacy

Outhouse, USA

The West Coast fools who have exploded out of Oakland across Europe and left a trail of mayhem and roaring jams in their wake, finally manage to get some vinyl on the market. "4001" is a short album (six cuts, four skits), mainly consisting of material which has previously turned up on the crew's unmastered tapes. It is, however, packed with their free-wheeling, DIY attitude. "Sammy's Song" shows the Mystik's intelligence and commitment to talking about different subjects (in this instance, abusive mothers), while "Give It Up" is just the sort of anthem the Bay Area underground has been waiting for. Funny and tuneful, with an ear for the live show set-up the Mystiks thrive on, it's a grand little record.

★★★★

BOOM SMACK

The Anarchist's Songbook

Vinyl Dogs, USA

Coming out of New Jersey, Boom Smack specialise in (genuinely) instrumental hip hop beat music built around booming breaks and guitars. But here's the rub-a-dub. The guitar playing is undoubtedly what will decide whether or not you like this record. It swings from Marc Ribot-style abstractions, through scuzz-punk riffing and on into the odd moment of "Spinal Tap"-esque twiddling. The overall atmosphere created is dank and dangerous, evocative of finding yourself crouched inside an eco-terrorist's Y-fronts. While "The Anarchist's Songbook" is often interesting and original, it seems that there are just a few too many strings attached to it. Especially as these strings are attached to an amp.

★★★★

SINGLES

A TRIBE CALLED QUEST

1nce Again

Jive

What can you say? Effortless quality from the Tribe, who offer a Rhodes lick, a warm bass, the sharp snare of a drum and Q-Tip and Phife trading verses like their careers depended on it. Add a lyrical nod to "Check The Rhime" and you very nearly have a Vital Single. But why that rhythm & bullshit chorus? If there's anyone who doesn't need it, it's surely these fellas.

★★★★

BLAHZAY BLAHZAY

The Pain I Feel

Mercury

Following the worldwide success of "Danger" the Blahz are back. Over a blue geetar riff, Out Loud skips through his rhymes with building momentum, but it's PF Cuttin' who steals the show, with yet another stunner of a scratch chorus. Pumping, straight-ahead East Coast hip hop.

★★★★

THE NEXT MEN FEATURING RED CLOUD

Mental Alchemy

Bad Sneakers

Blighty meets the Boogie Down as Brits, The Next Men, lay down a mournful, vicious trumpet track for a rap from South Bronx native, Red Cloud. In spite of his East Coast roots, Red actually sounds a little like one of the Souls Of Mischief, which is no bad thing. Add a brutal drum fill and you've struck gold.

★★★★

VARIOUS ARTISTS

Pussyfoot 011

Pussyfoot

Kensuke Shiina opens this latest Pussyfoot EP with some all-male butt-slapping in a multi-storey Japanese sauna. Minatone then shows that history has ended by providing Marxman without Marx, before Inevitance give the old skool that backwards beats and saxophone treatment. Eleven steps to heaven? Very nearly... but not quite.

★★★★

LATEEF

The Quickening

Sotolides, USA

Ownowow. The original version of this, "The Wreckoning", was thumping, but Lateef's slippery, slappy, vicious MCing is taken up to a whole other level with the speeded-up, Mantronic-esque "The Quickening". The beats are really crunching and the vocals

are completely different. In fact, it's a totally new tune. Now that's what we call a remix.

★★★★

BIG KWAM

I Don't Give A Whut

Blindside

Perhaps Big Kwam's track on The Creators' album wasn't the best, but it's hard to disagree with this pack of remixes. PB Wolf gives the tune a dose of melancholic drift before Q-Bert scratches it to pieces, then Mr Mayhem turns it into a funk-in-yer-trunks beauty, with the beats propelling the Big One beyond himself.

★★★★

CONSTANT DEVIANTS

Competition Catch Speed Knots

Vestry, USA

Another cut built around a huge double-bass sample which sends the whole caboodle arcing and swinging along. MIC's words meanwhile roam between telling us what a great MC he is and how bloody hard he is. But if his Uzi weighs two tons, how does he pick it up? Ask Chuck D for help?

★★★★

RAS KASS

Miami Life

Priority, USA

At last, the Kassmaster gets a single. It's from the soundtrack to "The Substitute", a film which is set in Miami, hence the title and the synthetic sound. But check the rhymes, as Ras Kass pours out solid walls of words, jumping

COUNTERFORCE

DJ Eclipse of **FAT BEATS**, New York's finest hip hop store, opens the doors to his shop

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Hip hop, with a lot of independent releases and breaks albums.

Do you have a VIP room?

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What's the most expensive record in the shop?

The Run DMC 12-inch box set, which goes for around \$35.00.

Who works behind the counter?

Myself, Joe, Ryan, Neil, Loki and Mista Sinista, who DJs for the X-Men, New York's legendary crew of scratch scientists.

Which records can't you get rid of?

At the moment, it's "Watch What You Say" by Guru and before that it was "Don't Shut Down On The Playa" by Ill & Al Scratch. These two records were running neck and neck for a while back there, then we managed to shift the Ill & Al Scratch track.



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For two reasons. Firstly, because we have all the hard-to-get stuff. And secondly, because everyone who works here knows and loves the music, and isn't just here to exploit hip hop.

What's the most exciting new underground act in New York at the moment?

Non-Phixion. When people see them, they're going to be surprised. Lyrically and physically, they're totally different.

CURRENT BEST-SELLERS

MR VOODOO - "Lyrical Tactics" (Fortress, USA)

NON-PHIXION - "Legacy" (Fat Beats/Serchlight, USA)

POP DA BROWN HORNET - "Black On Black Crime" (Smoke, USA)

SAUKRATES - "Choclaire" (Day, USA)

THE ARSONISTS - "The Session" (Fondle 'Em, USA)

Trance

Reviews by **DAVE FOWLER**

POSITIVITY/ JOHNNY ON IT

Positivity/Big Finger
Choci's Chewns
A magnum of vintage trance bubbly from chateau Choci. "Positivity" is a collaboration between the blue-haired (at last viewing) father-to-be and Jamie Graham (Moonweed, Salamander). And it's an NRG scorcher already being caned to death on promo by Tong, Blu Peter, Rampling, Tony De Vit *et al.* On the B-side, "Big Finger" and "Eastern Eclipse" are top quality Sasha-esque offerings from the media-shy Johnny On One... Sorry, it.

★★★★

SINGLES

BALTIQUE

Joseph Otten/Mux
No Respect, Germany
With "Joseph Otten", Baltique boys Marc Hermann and Hauke Kruger have at last managed to stem the tide of scorn aimed at this once-mighty German imprint by various UK trance jocks. With their subtle melodic layering and rhythmic intricacies, both "Mux" and "Demux" also go some way towards putting the respect back into No Respect.

★★★★

ASH

Ride This Rhythm
Vyrus
The debut release on London's Vyrus label from Mike Ash (who has recorded for Rising High as Interface and Audio Assault, and for Sapho as Space Cadet) is a linear, acid-laden trance-trouser delight of the highest order. The most-played reworking for the on-a-mission posse will be the unwaveringly hedonistic "B2".

★★★★

S'N'S

Conflicts/Arab
Deal, Holland
Recorded over in Germany for a Dutch imprint, distributed from Belgium and published in France, this record shows that European integration isn't such a bad thing after all... At least as far as trance music is concerned. "Conflicts" is probably the preferred slice of the two cuts (currently burning up the It club in Amsterdam by all accounts). "Arab" meanwhile takes a long pull on a lightly acidic hookah pipe.

★★★★

TERRA FERMA

Floating/The Scream
Platipus
A release of two halves, each of equally high calibre. "Floating" is a laid-back, melodic trancer of considerable pedigree and "The Scream" is a freakily Munchian workout on the darker side. Both of the tracks have been written, produced and mixed by Claudio



lose your mind on the floor. All Nookheads should also note that the imprint has recently opened a UK office, so get ready for a bunch of compilation albums and re-releases at non-import prices.

★★★★

KOX BOX

Stratosfear
Blue Room
A slice of truly insanely bouncy psychedelia from an outfit who were discovered way back in 1993 by Sven Vath and who joined Vath's Harthouse imprint to record a slew of singles, as well as their debut long-player, "Forever After." But despite all this, Blue Room would seem to be a far more

natural stable for their stylishly trippy output. And if records like the head-spinning "Stratosfear" are the result, let's hope it's where they remain.

★★★★

COSMOSIS

Gift Of The Gods/Emanations
Transient
This, the latest release from the London-based Transient label is a full-on double A-side affair by Cosmosis, the trippy specialists and live performance maestros. The NRG-driven, acid-spiked and passion-infused confusion on both sides of the vinyl will reduce your dancefloor (or bedroom) to the kind of messy mayhem you will find on Anjuna Beach at 5am. Even if you've never been further east than Scarborough...

★★★★

Giussani, who you may recognise as half of Union Jack, the Platipus album artists.

★★★★

THE ARC

Echo Beach/Fluid Prophecy
Crystal, Germany
About as far from Martha & The Muffins as Peckham is from Pluto, this "Echo Beach" is a top class example of cutting-edge Euro trance output. The composition is superb, the sense of melody acute and the danceability factor high. On the flip, "Fluid Prophecy" is more oblique in its approach, yet equally rewarding. A case of gazing into the Crystal to see the future, perhaps?

★★★★

VARIOUS ARTISTS

Trax With Da Groove Volume 1
Overdrive, Germany
This superb four-tracker features Mark NRG's "Attention Acid", Andy Dux's "Earthcut", Munion's "Housefucker" and F-Attack's "The Day". Top marks in the VFM stakes (naturally), top marks for the wide-eyed production values, top marks for the close-up of a purple dog on the record imprint and top marks for daring to name a track "Housefucker".

★★★★

ASYS

Acid Squid
Cybertronic, Germany
The successor to the extremely successful "Acid Train" on the Acid Test imprint, "Acid Squid" is a tribute to the 303 in stompily intense fashion. Nothing really groundbreaking in that, you might mutter to yourself, but let's draw up a suitably hazy parallel. Beer was invented by Gambrinus in Belgium around 1,000 years ago, and some people are still drinking it today...

★★★★

CORES

Matabu EP
Nook, Germany
Cores' follow-up to the stormingly successful "Club EP", "Matabu" is, as you'd expect, an unerringly Teutonic exploration of how to

TOTAL ECLIPSE

Violent Relaxation
Blue Room
An astounding (if oxymoronic) psychedelic spectacular two-disc set from Bordeaux boys, Total Eclipse. Featuring 16 top notch tracks including "Absolute Zero", "Diamond Ring Effect", "Space Clinic", "Gravity Mirage" and their recent-ish 12-inch, "Pulsar Glitch", Total Eclipse's trip-ship embarks on a dusk-to-dawn voyage of no return. Be sure to buy your tickets now, cosmic comrades.

★★★★



ALBUMS

VARIOUS ARTISTS

Volt Creations
The Volt
Do not allow the shockingly bad artwork deter you from checking out this quality compilation from the Nottingham-based Collide, Celestial and Sentinel imprints. "Volt Creations" offers an array of UK trance and techno delights, which are sequenced to produce a rather splendid slice of home listening. Nebula 2's "Gods" and "Chased" are the tracks you will already know. Coca's "Slowjam" and Arcana's "Axiom" are the cuts waiting to be discovered.

★★★★

COSMOSIS

Cosmology
Transient
The very first artist album on the Transient imprint is an amazing nine-track affair from Cosmosis, aka Jeremy Van Kampen and Bill Halsey. Featuring their top-selling twelve, "Morphic Resonance" and "San Yacid", as well as a host of brand new tracks such as the in-yr-face "Alien Disco" and the reflective "Afterglow", this long-

player is set to cement Cosmosis' reputation as one of the leading acts on the psyche-scene.

★★★★

VARIOUS ARTISTS

First Flight
Flying Rhino
With the likes of Slinky Wizard's "Lunar Juice", Sheyba's "Trance Africa Express", Hallucinogen's "Trancespotter", Technossomy's "Indiginus" and a host of other tracks even the most dedicated Goa-head will not yet have heard on DAT, "First Flight" (which has bonus tracks on the CD, and only one tune per side on the vinyl) is set to become the psychedelic compilation of the summer party season. A worthy release and a worthwhile purchase.

★★★★

● Records supplied by Choci's Chewns, London W1. Telephone: 0171-434-3097

LABEL PROFILE

Mick Patterson from BLUE ROOM presents a full label tour

What are your aims?

They've actually changed considerably. When we started out a year ago, we were happy to focus on our distribution, but now our aim is to develop artists. If a label doesn't do that, it can forget all about longevity.

Who are your artists?

Juno Reactor, Psychaos, Total Eclipse, Etnica and TIP. We're also about to release a single and an album from the Danish band, Kox Box. Etnica are probably our most active act. They are four Italian guys based in Milan who play all over the world. They've done the Full Moon parties over in Bali and South America. Their new album, "Intense Visitation", is selling very well at the moment.

Which have been your best-selling releases?

Juno Reactor's "Beyond The Infinite" has sold more than 40,000 copies to date and it has only

recently come out in the States. Total Eclipse have also sold well, especially in their native France. Our scene is truly global, so releases on Blue Room are appreciated from Israel to Tokyo.

What is the history behind the imprint?

The label was started by Simon Ghahari, who designed the famous Blue Room house pod speakers. These speakers were developed specifically with trance in mind, and they were immediately picked up on by groups such as Orbital and The Grid. Someone suggested Simon start a label and he asked me to run it.

What are your plans for the rest of 1996?

To release more artist albums and, in doing so, show there is great depth and breadth to this music and our artists.

What is your goal for the future?

To be worldwide within five years. We aim to show that we are a quality imprint by developing real musicians like Kox Box and Juno Reactor.

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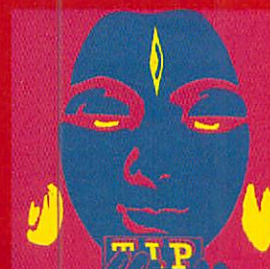
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Garage

Reviews by **MICHAEL MORLEY**

KRISTINE W Land Of The Living Champion



Here's another gem which first touched my ears courtesy of Danny Tenaglia at the Miami Winter Music Conference. And the hype currently surrounding Deep Dish's overhaul is fully justified. It's a jaw-breaking ride with a murderous bassline and a bit of freestyle Fender Rhodes which hits you where it hurts. Not to mention the vocal breakdown, in which Miss W does her very finest "Baker Boys" cocktail bar chanteuse impression. And to think that Champion nearly passed up on this one!

★★★★

SINGLES

NORMA JEAN BELL

I'm The Baddest Bitch (In The Room)

Pandemonium, USA

A distinctively raw, retro-styled self-production from the sassy, warbling bitch who gave us last year's "I Like The Things You Do" on Cajual. This time, she is ably assisted by Kenny Dixon Junior, who plays vibes with the dexterity of Roy Ayres on the essential "Moody Man" mix. This record is guaranteed to banish all political correctness with one spin.

★★★★

FREE ENERGY

Free Energy EP

Guidance, USA

The first release from a new label served up by the Chicago duo previously known as Rob & Ivan

from Cajual. And it is a blinding four-track EP. The stand-out is "Happiness", which glides along with smooth-as-ice harmonies, live boogie bass and sweet keys in a Blaze-like style. But there are other moments of instrumental soul worth consulting for some late-night guidance, too.

★★★★

NICOLE

Running Away

Ore

You may remember Nicole from her Eighties house classic, "Rock The House", or indeed from last year's funky E-Smoove mixes of this number, which were only available on import. This, the UK release, offers up a selection of cool, melodic, sing-along remixes from Glenn Underground and the much-touted Todd Edwards as well. Can't be bad. It isn't.

★★★★

M&S FEATURING MICHELLE

Saturday

Public Demand

The much-anticipated follow-up to "The Music" dubs released a few months back. With home-grown garage gurus Morrison & Sidoli at the production controls again, "Saturday" has a loose, live-jam feel which is irresistibly funky and will go down a treat with all Paul "Trouble" Anderson fans.

★★★★

MOOD II SWING

FEATURING JOHN CIAFONE

I See You Dancing

Strictly Rhythm

Following on from the thumpingly unique "Do It Your Way" with this simple yet innovative package, it's a productive time for Mood II Swing. The title track is a raw groove of wild pitchin' intensity

which builds up with breakbeat drums and snatches of Li'l Louis dialogue. "Slippery Track" is meanwhile a mad, minimal, funky guitar dub which oscillates in a persistent manner not dissimilar to Ken Lou's "The Bounce". And "Ohh" is a gloriously warm outtake from Xavier Gold's superb classic, "Get Back 2 U".

★★★★

SPLICE OF LIFE FEATURING SHAWN BENSON

River Of Love

Hott

The best vocal performance to come from the Hott stable since last summer's anthem, "Deliver Me". This may be a bit refined for some but, believe me, lovers of old school garage will appreciate Shawn Benson's sincere vocals, which are set against a bright, catchy backing.

★★★★

ALEXANDER HOPE

Happy Day

Phuture Trax

Phuture Trax releases are pretty sporadic to say the least, but this sleeper, dug from the vaults of the Blaze camp and featuring producer Joshua Milan on vocals in his Alexander Hope guise, has definitely been worth the wait.

A typically no bullshit approach, featuring some very appropriate remixes from Hippy Torrales and Mark Mendoza.

★★★★

GUSTO

Head Banga

Bumble Beats, USA

The revenge of disco continues unabated. And this time it's Love Committee's "Just As Long As I've Got You" which is put through the Nineties production blender very effectively. This is nearly as hummable as the one we all know, and just as much fun.

★★★★

NIKITA WARREN

I Need You

Virgin Club

New generation house crew The Basement Jaxx don their remix hats, and it suits them well. Here you'll find mad percussive FX, very moody pads under a gutsy vocal courtesy of Nikita, and that unforgettable piano break which appeared on MAW's seminal reworking of St Etienne's "Only Love Can Break Your Heart".

★★★★

DJ Q

We Are One

Filter

Three very eccentric tracks from Glasgow's Paul Flynn find a home courtesy of Dorado's more club-oriented imprint. On "We Are One", salsa-boogie emerges out of Detroit and gets crossed with some spacey Scottish poetry courtesy of William Hall. "She'll Be Gone" is like going to church on a Sunday morning with a bad hangover and coming out with

PRODUCER PROFILE

Stateside producer, DJ and remixer **BENJI CANDELARIO** talks about his part in the **Swing 52** production duo

How would you describe your sound?

I produce what I would play out. I don't stick to one sound. I'm inspired by what I hear at the time.

I always put a lot of thought into the arrangements. A lot of DJs don't work records these days, so I try to make tracks they can comfortably play from beginning to end.

What were your first and last productions?

I was involved with Nitro Deluxe's early house classic, "This Brutal House", but my first production was "Colour Of My Skin" by Swing 52 in 1991, although it wasn't released until 1994. My last production was "Reach Higher" for Sabrina Johnson, recorded under the Unknown Society moniker. This is a name my partner Wayne Rollins and I use as a platform for singers other than Arnold Jarvis.

What sounds are influencing you at the moment?

I am making tracks more and more for the European market, mainly because I've travelled and DJed there so much. I want to combine the tough techno sound which a lot of people are into with a live musical production.

How do you and Wayne Rollins work as a team?

Wayne starts the ideas. He develops a groove, a melody or a song. And because I'm more in tune with the dancefloor, I finish the mix off.

Who have you most enjoyed and most disliked working with?

Arnold Jarvis is my favourite. He's a real good friend, too. When Oscar Poche, who co-wrote "Colour Of My Skin", got Arnold to sing, I couldn't believe it. Through his work with Robert Owens and Satoshi Tomiie, Arnold is something of a legend out in the States. There's never usually a problem with singers because I have no ego problems myself. I hope!

Who would you like to work with in the future?

I basically do music for the love of it, so I'd really like to work with people who inspired me back in my childhood, such as Teddy Prendergrass, Melba Moore and Linda Clifford. What happened to those legends?

● Unknown Society's "Reach Higher" is out now on Hard Times

THE WARMDUE PROJECT

Change

Wired

Forget the odd name, this Wired concoction of smoothly-arranged deep instrumentation and clever vocal samples (which sound like Sade on "Breakdown"), is not your average garage fodd'er.

★★★★

ALBUM

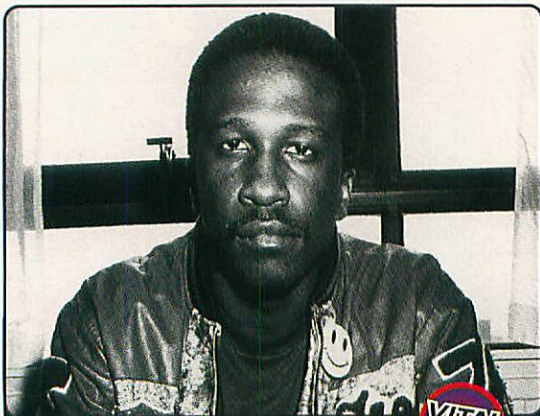
VARIOUS ARTISTS

The Garage Sound Volume 4

Republic/Rumour

You may not remember "Volume 3", as this compilation series has spanned almost eight years. But here, garage guru Dave Lee has brought together a collection of very fine vocal house cuts, the majority of which have already been raved about on this very page. The choice tracks include Matt Wood's timeless "No Time", Urban Blues Project's massive "Your Heaven", the deep techno soul stirrings of Maurizio's "I'm Your Brother" and The Kings Of Tomorrow's beautiful "I'm So Grateful". Need I say more?

★★★★



TODD TERRY

Jumpin'

Manifesto

If you thought there was no room for another take on Musique's disco classic, "Keep On Jumpin'", in the wake of The Lisa Marie Experience's over-obvious, hi-NRG-ised treatment, think again. Pair the original vocalist, Jocelyn Brown, with that irrepressible diva Martha Wash, commission mixes from Todd Terry, Masters At Work and Benji Candelario, and you're cooking with a proper Nineties version.

★★★★



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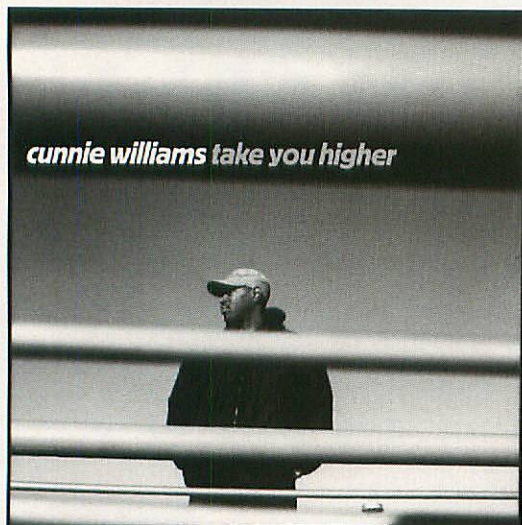
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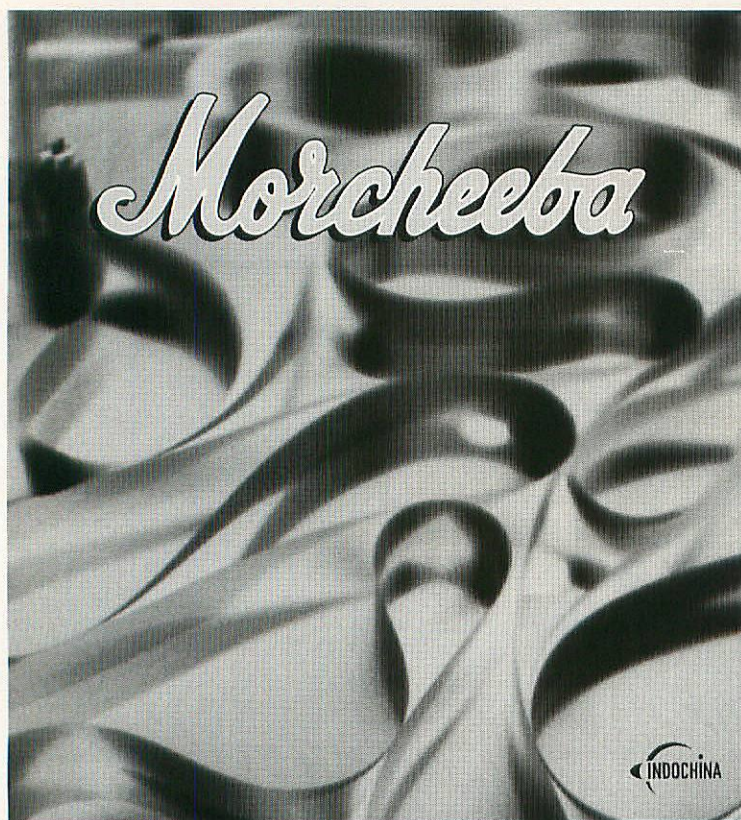
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PRODUCTIONS

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Soul

Reviews by BOB JONES

THE FUGEES Killing Me Softly

Columbia

Pulled, quite rightly, as the second single from The Fugees' much-praised "The Score" album, this is without question the finest interpretation of the Roberta Flack classic ever. A subtle blend of simple drums over a heavy bass, "Killing Me Softly" is raw and stripped to the bone. Perfection, utter perfection.

★★★★★

VITAL
single

just the tonic to stir the loins. It shouldn't be allowed. But that's just the way we like it.

★★★★★

PAULINE HENRY

Happy

Sony2

This classic song gets the street treatment from Cutfather & Joe and our very own Blacksmith. It doesn't show Pauline at her vocal best, but the beats are slow 'n' low and it will certainly make the ladies smile. Surely that's what it's all about.

★★★★○

DIANE MARSH

Private Party

EB5

An inoffensive slice of Nineties soul sweetly sung by the young Diane. The song is not especially memorable, but the vocals really cut it. Northern soul, lovely stuff.

★★★★○

ALBUMS

NEVILLE BROTHERS

All My Relations

A&M

Picture Southern summer nights on the banks of the Mississippi, eating catfish and drinking the best bourbon New Orleans has to offer. That's the mood here. It's Cajun soul and Creole funk, and it's washed down with a rawness the way only the Bayou knows how. Sit back, relax and listen to the Nevilles keeping r&b alive, the traditional way.

★★★★★

VARIOUS ARTISTS

Friends From Rio

Far Out

Take the production skills of one of the passionate Brazilian jazz nuts, Joe Davis, couple it with a collection of well-known Brazilian dance songs, and the final result is one hell of a recording. This deserves high praise among the

ME-SHELL NDEGECELLO Peace Beyond Passion

WEA

Try to forget the fact this stunning African has a name which sounds like a new recipe for pizza. This collection of funky, grinding, sexy songs tells of the lady's conception from "The Womb" (the opening track), through various religious experiences, to finding herself sexually. "Peace Beyond Passion" will make the listener press the repeat button again and again. File under Nineties funk and smile. You deserve it.

★★★★★

VITAL
album



current avalanche of banging beat dross. Strictly for lovers of good jazz grooves.

★★★★○

VICTOR HAYNES

Voices In Control

Expansion

This is an album which captures everything positive about the UK

soul scene and features one of Britain's most underrated male voices, Victor Haynes. The beats are very definitely Nineties, but the vocals throw up memories of the days when voices were individual, when each had its own identity. And that's certainly something this decade has lacked and needs to get back to so badly. Positive soul for positive people.

★★★★★

GEORGE BENSON

That's Right

GRP

Using his producer from the early years, Tommy Lipuma, George Benson here pushes aside his usual pop songs in favour of the kind of classic guitar riffs last used on his "Breezin'" album. Alongside Lipuma are Robbie Buchanan, Joe Marci and the UK's very own Bluey Maunick of Incognito fame. It's a welcome return and it's very good to see he is doing what he does best. First rate Nineties jazz funk.

★★★★○

KENNY WAYNE

Old Fashion Love

Master-Trak Enterprises, USA

If you are an old soul boy with a real taste for Southern vocals and those deep, deep lyrics spread over Seventies horns and walking basslines, then pop along to your local import shop because you are sure as hell going to love this. It's a fact. Soul is back.

★★★★○

SINGLES

MFOS

Where Is The Love

Acid Jazz

A very pleasing little Nineties soul song from the right side of the tracks, which means that it has real instruments with a classic arrangement and excellent vocals from newcomer Bob Batterbee. It's also British and proud of it.

★★★★○

THE DRAMATICS

Try Love Again

Hyped International

The old school of Ron Banks, LJ Reynolds and Tony Greene meets the nu beats of the Nineties. And you know what? It's done so well, it could be the start of a dramatic revival. This ought to teach the young guns a thing or two.

★★★★○

JOHNNIE TUCKER

I Need Your Love

Anada

Only previously available as a CD single, this mid-tempo soul song is now ready for collection on limited-edition vinyl. Superb stuff of the real deal variety.

★★★★★

LEWIS TAYLOR

Damn/Whoever

Island

This guy is a previously untapped talent from the UK who sounds like he would win a Marvin Gaye talent contest. That aside, his production, arrangements and, more importantly, his lyrics are all top of the tree. Beautiful.

★★★★★

HOLLAND TUNNEL

PROJECT

Rescue/White Horse/Sea Of Love

Liquid

This project would never have surfaced in the UK if it hadn't been for the enthusiasm of Choice FM funkster Jasper The Vinyl Junkie. Recorded in New Jersey, it is a prime example of Nineties jazz funk with some really tough breaks. This is what hip hop left behind.

★★★★○

JERALD DAEMYON

Summer Madness

GRP

Kool & The Gang's old chestnut, sampled by many and brought up to date by multi-instrumentalist Daemyon. Complete with funky violins, it's the uptempo MAW club mix which passes the winning post first.

★★★★○

DALE

Soulful Moaning

Futuristic

Lush, mellow, sultry and one of those tunes to play while having a

shower with the one you love. So good, so horny. Ideal for sharing a soap-on-a-rope.

★★★★○

RANDY CRAWFORD

Cajun Moon

Blumoon/WEA

Just when you thought that Miss Crawford had moved over to the Las Vegas cabaret circuit, she comes bouncing back with this funky cover of JJ Cale's Southern soul cut. Awesome vocals with the Nass-T mixes cutting the cake.

★★★★○

KAVALIER

Parle

Nikera

A tough little sweetener straight out of New York. And once again, it proves that the indies are still ruling the street when it comes to future beats.

★★★★○

HEAVYSHIFT

Swamp Monster EP

Indochina

Heavyshift are able to fit eclectic beats alongside hip hop and jazz rhythms without a join to be found anywhere. This time, they use strings 'n' things. These guys are way ahead of the pack.

★★★★○

JUDY ALBANESE

That Ain't Right

EB5

I say, this is downright dirty. How can we allow such a thing? It's raw, it's rough, it's ready and it's

DREAM DATE

Jazz guru **RONNY JORDAN** enters the realms of fantasy for his dream date

What is your dream venue?

The Zenith in Paris. It's an indoor amphitheatre with a fantastic stage and a great sound.

You can move this venue. Where would you put it?

I would move it to Sydney, Australia. I spent two weeks there a couple of years ago and it's got a great vibe.

How would you get there?

By plane. I'd want to fly on Virgin because their in-flight entertainment is great.

Who is on the guest-list?

Muhammed Ali. He's an icon for my people and I would love to meet him. Nelson Mandela, too. Whitney Houston, because she's a fine lady and a smart person. Michael Jordan, who plays for my favourite basketball team, the Chicago Bulls. And Robert De Niro, my favourite actor.

Who is the support act?

Teddy Prendergrass. He's got brilliant songs, a good stage persona and he'd get the ladies all warmed up.

Who would you ask to be in your backing band?

Jaco Pastorious on bass, Omar Hakim on drums, Patrice Rushen on keyboards and Paulinho Da Costa on percussion. Plus James Ingram and

Chaka Khan

on backing vocals.

Which cover versions would you choose?

"Inner City Blues" by Marvin Gaye and "Isn't She Lovely" by Stevie Wonder.

What would be on your rider?

All kinds of fruit, especially grapes. Lots of fruit juice drinks and lots of bottles of water. Some cheese sandwiches, fruit shortcake biscuits and a bottle of Baileys. British newspapers such as "The Guardian" and "The Daily Mirror". Cable TV, table-tennis tables and a bar-football table.

Where will you go after the gig? And who with?

To the Sebel Hotel in Sydney, because the vibe and the weather are great out there. I'd probably want to take Halle Berry along with me. She is the actress who was in "The Flintstones".

● Ronny Jordan's 'From Light To Dark' album and 'The Law' single are both out now on Island



Downtempo

Reviews by CALVIN BUSH

GROOVES 'N' JUICE

Lord Have Mercy EP

Phat Vibes, Holland
Electronic experimenter Thee J Johann enters the crowded house of tripped-out jazz hop and blows the goddam roof off. Funkier than a funky gibbon in a sparkle-suit and stack heels, the title track of this EP comes with a bassline which could very easily knock down a small village, while the equally fine "Cool Jam" thrusts its hips onto the electro trip hop dancefloor and proves itself to be one of the best movers around. Good times are here again.

★★★★★

SINGLES

HIGHTOWER SET

Barbed Wire EP

Black On Black
Killer nu funk she-e-e-e-it from Bob Jones' label, which sticks its boogaloo bass guitar in the face of trip hop and screams, "Now get on down to this!" "Barbed Wire" itself weaves flutes into the mix, while "Freightlane" comes on like Led Zep down at The Blue Note. Flip over and the languid "Moon Runner" and bluesy, harmonica anthem of "Putting Heads To Bed" complete this perfect package.

★★★★★

JEEP GIRRLZ

Smog Reduction EP

El Chocolate
Tracing the spirit of psychedelic boogie from Weather Report to Crispin J Glover, via the bright lights of an Eighties' discotheque, London's criminally underrated Jeep Girlz have once again come up with the goods. The superb "Vanilla Shakes" is matched for grooviness only by Fretless AZM and the first class housey doings of "Schwing Baby" proves that swingtime jazz house is not the sole preserve of US producers in shellsuits.

★★★★★

DAVID MORLEY

Stardancer EP

R&S, Belgium
A rather disappointingly average EP from the shy guy behind such ambient classics as "Evolution" and "Angular Art", a collaboration with Andrea Parker. Although it is pleasantly listenable in parts ("Frozen"), it's too often curiously unambitious ("Bochus"). This is obviously not a record to send membership of the David Morley Fan Club soaring.

★★★☆☆

2 HOBOS PROJECT

2003 AD

Inner Sanctum, USA
Electronic jazz in many different (fucked-up) flavours from a label where the meta-weird is standard.

The popasm shivers of "Blinder Than Wonder", the minimalistic re-jig of "Moments Of Love" on "And This Makes Four", the sleazy, gonzo, low-slung funk sound of "Funkattack" and the flutey-tootey 'n' squelchy throbathon of "And A Flute Ta Boot" sparkle and rattle like technicolour jumping beans.

★★★★★

JOURNEYMAN

Journeyman 3

Ninja Tune
More excursions from the furthest side of the abstract trip hoppery agenda from ex-Sandals man, Ian Simmonds. Rumbling poetry darkens the doorstep of "21st Century Turn", while Pressure Drop chop the beats from 80 bpm to 160 and back again on their remix of "If The Law Suits". One for the moody bluesmen.

★★★★★

VOTEL

If Nine Was Six EP

Fat City
Following on from Strange Brew, Mr Scruff and Lamb, here come Manchester's freshest bunch of weird-beard innovators. Closest in vibe to Mr Scruff (whose "Sea Mammal" they recently remixed), "Spooky Driver" surfs the same deranged tide as "Chicken In A Box", all bossa nova-ish strutting casually spiced into melancholic ambience. But for lambent, end-of-night hip hop farewells, look no further than this EP's achingly downcast title track.

★★★★★

BLUE BOMMER

Blue Bommer Dub

Nation
Doing the rounds as a promo with Black Liquid & Tomba's African-influenced "Brainstorm" on the other side, "Blue Bommer Dub" is what happens when Carl Craig's "Bug In A Bassbin" gets flanged through a sieve of lead-footed, thudding Jamaican dub. It ain't too pretty, but then tracks on the rocks rarely are these days.

★★★★★

RUBY

Hoop (Remixes)

Creation
Now they're established as the electronic beat-headz version of Björk/Kate Bush (largely thanks to an innovative remix album), the taste-makers behind Ruby (aka Leslie Rankine) have here come up with two more superb choices in Grantsby and David Holmes. The former transfers Rankine's, erm, rancour to a smoky Parisian jazz-cave, while Holmes imbues her with the spirits of both John Barry and King Tubby in a dark electronic soundclash.

★★★★★

SONOROUS STAR

Indian Motorcycles

Catskills
Passed this way by our very own hip hop guru Mr Ashon, "Indian Motorcycles" should by no means

be overlooked simply because it doesn't come from Manchester or Bristol. Unadulterated rumble-dub trip hop, the track makes up for its spartan production with a combination of lolling beats and a smoked-to-fuck bassline, while the flip, "Journeys Through Hell" ups the emotional quotient with strings to make you weep.

★★★★★

ALBUMS

CHARLEMAGNE

PALESTINE

Four Manifestations On Six Elements
Baroni
One of the pioneers of Seventies minimalism (along with Riley and La Monte Young), there can be no dispute about the delightfully named Charlemagne Palestine's truly bewitching take on looping, droning, infinite washes of sounds. Strings soar unhindered for days and days on end, six-note piano riffs are reverberated for eternity, and the result is four lengthy pieces of cool music from the Isolationist archives. A record which is as mesmerising as it is deceptively, elegantly simple.

★★★★★

COSA

The Map Of Love

incoming!, Germany
Drifting out of New Zealand, this selection of organic, world music ambience would not sound out of place on Brian Eno's EG imprint in the Seventies or Peter Gabriel's Real World label in the Eighties. Distinctly retro in feel, tracks like "This Thing Of Ours" and "Close To The Edge" closely adhere to the original shimmering, rippling vision of Jon Hassell.

★★★★★

SQUAREPUSHER

Feed Me Weird Things

Replex

The absolute in no-wave future, "Feed Me..." is the kind of album Miles Davis might have made if he had been wired into breakbeats, Aphex Twin and Ninja Tune. Following up the wondrous "Alroy Road Tracks", it is also confirmation of the audacious twiddle-happy skills of Tom Jenkinson, as the sound of jungle explodes into the 21st Century with everything from 303s, freeform jazz, funeral laments, skanker basslines and even, at one stage, farmyard animals. Not for the faint-hearted, this is nevertheless proof that, when the rule-book gets thrown out of the window, it occasionally bounces back in as a revised Bible. Weird indeed.

★★★★★



VELOCETTE

Sonorities By Starlight

Reflective, USA
It's not all blissful dippiness in San Francisco's Bay Area, you know. Velocette hark back to the early days of Reflective owner Jonah Sharpe's Space Time Continuum project, as they mix brittle, bristling electronica with off-kilter melodies and twilight soundscapes. In a resolutely alien fashion, "Electric Dress" and "Baal" are ambiently lo-fi emissions custom-built for the chill-out lounge of Battlestar Galactica. A curious relic from a forgotten future.

★★★★★

SOUL ODDITY

Tone Capsule

Astralwerks
Does electro really have a future? Or are albums like "Tone Capsule" just atavistic throwbacks which simply wallow in nostalgia for an era obsessed with UFOs, Atari video games, burping bleeps 'n' pulses and boogie bass, breaks

and beats? Whatever, this group really only serve to accentuate the difference in opinion. Pointless, wiggie nonsense or splendid old school street sounds? The choice is yours.

★★★☆☆

BIM SHERMAN

Miracle

Mantra
Was there ever a voice to match that of Jim Sherman? Probably not. To prove it, "Miracle" reworks some of the On-U dubmeister's old classics, including "Missing You" and "Lovers Leap", utilising Indian acoustics, exotic strings and tribal percussive drifts into glorious, orchestrated Jamaican blues. The results are sublime, jewels of summertime bliss inside an angel's mouth. Wonderful stuff.

★★★★★

LABEL STABLE

Pete Leigh explains the horizontal hypotheses behind CHILL OUT

What did you do before you started the label?

I'd worked in marketing departments all over the place, at Rough Trade, One Little Indian and Polydor, taking care of acts like The Shamen, The Sugarcubes, The Sundays, MC Buzz B and, erm, The Moody Blues.

Which artists have you released?

Our first album was "Chill Out Classics Volume 1", which was a mix of classical pieces. Then we did the "Mixing It" album with the Radio 3 programme of the same name. "Mixing It" has supported our notion of proving that all music is connected. It had artists such as The Lounge Lizards, Nancarrow, The Black Dog and Inuit Indians. We've also put out singles by artists like Slowly, Tribal Drift and Mellowtrons. At the end of the day, to me, it's all chill-out music in the truest sense. It's all music to connect and interact with.

What is your best-selling record?

"Mixing It". I'd say it was probably the first time most people had heard things like Mongolian mountain music set alongside experimental electronic stuff like The Black Dog. I was such a fan of that Radio 3 show, I just thought, "Let's take it to the next stage".

What are your aims?

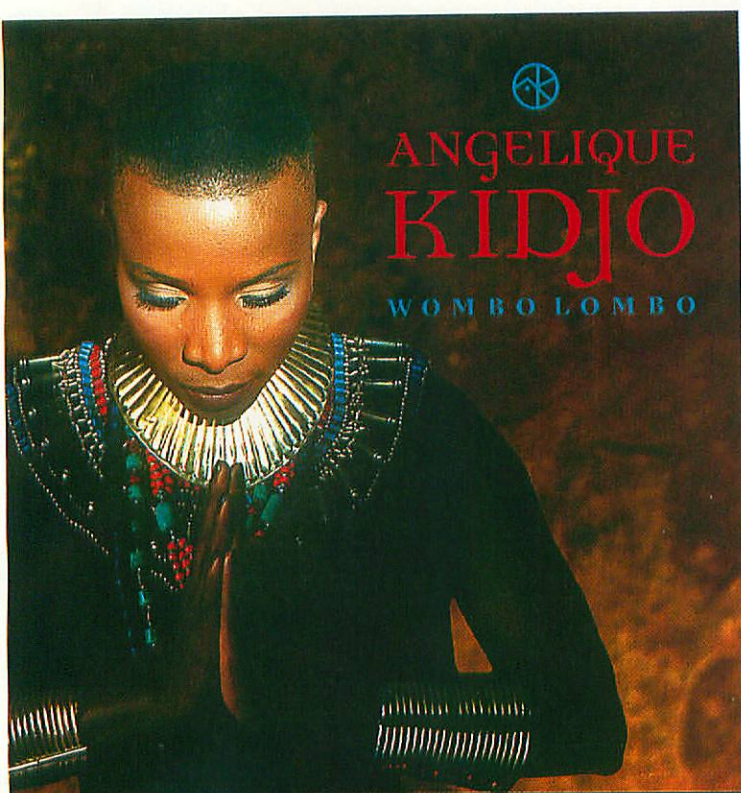
To simply put out top quality and interesting instrumental music which is also essentially listening music. Some of it has been influenced by the dance scene and some of it is being introduced into the more leftfield part of the scene. We see clubland as having been so open-minded over the last few years, it's the perfect place to bring new music to new audiences.

What are your plans for the rest of the year?

We've got an album from Mellowtrons, which is very industrial, scratchy, noisy hip hop, and Joe Nation is making a global jungle collaboration with a Serbo-Croatian folk singer. And before those, we've just issued an album by Jonathan Harvey, who's one of the UK's leading electro-acoustic composers.


● Jonathan Harvey's 'Imaginations' is out now on Chill Out. A compilation album, 'New Moves', is also available





ANGELIQUE
KIDJO
WOMBO LOMBO

REMIXED BY JUNIOR VASQUEZ
the new single out 10th june
also available the new album 'fifa'



interloper augur

erlop
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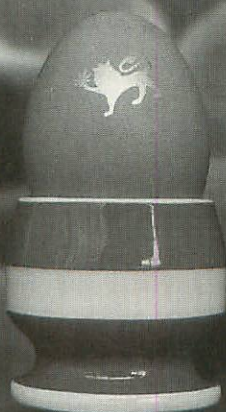
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PIMP

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Hardbag

Reviews by JOEY BOLSADURA

COOL JACK

Jus' Come

Sharp

Originally released on Italy's Black Moon imprint a few summers back (many hardbaggers will recognise it from React's original "Rush Hour" compilation), "Jus' Come" gets reinvented by the Sharp boys in two outstanding mixes, the "Blasted Dub" and "Vocal Remix". As if that wasn't enough, there's a Malcolm Duffy "Trade Remix" and the original on the flip. You've never had it so gorge.

●●●●●

SINGLES

ROLLO WITH PAULINE TAYLOR

Let This Be A Prayer (Rollo Goes Spiritual)

Cheeky

Hallelujah! The third release in the "Rollo Goes..." series, with its trademark sweeping melodies and gospel-tinged paths, is enough to convert even the most atheistic pill-popper to the way of the Lord. Well, for four minutes or so, anyway... Pauline Taylor was featured on the King Rollo-produced "Reverence" album, you may recall, and with lungs like hers, she will be singing us into sweet paradise for some time to come. Simply awesome.

●●●●●

FLIPPED FANTASIA

Postage/On Bumpy Ground

(Flipped 002)

Flipped Fantasia, Holland

The stand-outs on this superlative Dutch four-tracker are "Postage" by Flipped Fantasia, with its long intro and its build into winding acid underpinned by bouncing house rhythms, and "On Bumpy Ground", Track Effects' superb homage to Itty Bitty/Patrick Prins production values with a smidgen of NYC on the side. The B-side loses the plot slightly with that out-of-place kick on "Keep On Going", but then we all lose the plot from time to time. Don't we?!

●●●●●

WIPPENBERG

Neurodancer (White 'N' Wood Mix)

Prolekt

Producer Kevin White and first lady of trance Mrs Wood deliver a truly storming re-working of the Teutonic classic which rocked the nation's more discerning dancefloors a while back. The epic banging synth break is better than ever. If you want the proof, flip it over and compare it to the A-sided original, which gets a welcome reissue. Tuff stuff for noiszy boyz.

●●●●●

WESTBROOK

Take Me Away

Distinctive

Westbrook, the Chicago homie, was one of the founders of house at the back end of the Eighties, and here, in conjunction with top studio head Tom Frederickse (whose production credits are longer than a donkey's cock), he serves up an epic groover of near Rabelaisian proportions. Boston's geezer-of-the-moment Richard Dekard supplies the pick of the mixes, Marshall Jefferson and Eric Kupper take silver.

●●●●●

VITAL
single

HAZELL DEAN

The Winner Takes It All

Carlton Sounds

It has been way too long, but at last the queen of Eighties Stock, Aitkin & Waterman-produced pop is back from a six-year hiatus in the performance wilderness. And Hazel returns to enchant her legions of adoring fans around the globe with a cover version of that much-loved Abba classic, "The Winner Takes It All". Erm, yeah... Sort it out, Hazel! The least you could have done was a half-decent remix of "Searchin'" for fuck's sake.

●●●●●

DA JUNKIES

Radikal Madikal/Putra Madre

Tripoli Trax

The splendid "Radikal Madikal" is so pumptastic that it parps even harder than Johnny Farpants' incontinent grandfather after 10 bottles of Newcastle Brown and three platefuls of chips 'n' mushy peas with gravy. "Putra Madre", on the other hand, is an altogether less direct affair and, with its more subtle composition and greater sonic variances, it may well be the more favoured track on this treat from Tripoli Trax.

●●●●●

THE DIFFERENCE

Funny Walker/Party Queen

Blue, Holland

Another slice of neo-disco magic from the land of tulips and dirty hookers, "Funny Walker" (which is produced by Andre Van Den Bosch), is obviously the result of a groin strain after a few too many space cakes and far too much of the old window shopping over in Amsterdam's red light district. "Party Queen", on the other hand, parades the kind of amyled-up

JON PLEASED WIMMIN DJs At Work Volume 3

Pimp

Following his two chart smashes, "Passion" and "Give Me Strength", Jon Pleased takes a break from knob twiddling to serve up an exquisitely-mixed pumpathon which includes many of his preferred vinyl delights of the past few years. Ranging right the way from Underworld's "Nuxx", via Limbo crackers "Transamerican" and "Finito", to a pair of distinctive disco-esque classics, "Rok Star" and "I Could Be This", there's something here for people of every persuasion. Just like there should be.

●●●●●



and rhythmically seductive Dutch house currently favoured by clubs such as The Roxy and It. A truly classy release.

●●●●●

C-GROOVE DJ

Hypnotiko/Hypnotyk 4U

Aquatic, Italy

It has been a long while since an Italian track has really managed to set the scene alight, (Cool Jack's "Jus' Come" being the big exception to the rule, of course), but C-Groove DJ has somehow managed to rekindle the faith we all once had in that country's disco-tinged production talent. "Hypnotiko" and "Hypnotyk 4U" are two superbly-layered housey builders which will enchant, if not

entrance, the dancefloor. There is even a tasty little piano sample in there which tips its hat, in an deliciously understated, down-octave way, at those screaming pianos of yore.

●●●●●

MOVIN' MELODIES

Indica

Hooj Choons

The brilliant Patrick Prins classic, originally released as "Labia" by Indica on the Movin' Melodies stamp, gets a welcome reissue here under a different (but similar) moniker for strictly legal reasons. True to form, Jerry at Hooj Choons claims the title-change is due to his "dislike for the gynaecological tone of the original." Happily, the cut itself remains the same, plus there are retouchings from the ubiquitous Klubbheads and Red Jerry himself.

●●●●●

ALBUM

TALL PAUL

Pump Harder

Moonshine Music

It's difficult to tell whether Tall Paul should get reviewed on this page since he barely bothers to show up at Trade these days (to the annoyance of the other jocks who have to cover for him) and he recently slammed the telephone down on a polite young journalist from "Attitude". Still, maybe that's the prerogative of the superstar, if that's what he is. "Pump Harder" hardly attests to that particular claim, but by recording in the mix much-caned classics such as Black Box's "Positive Vibration", Aphrohead's "In The Dark We Live", Libido's "Second Coming" and Lemon 8's "The Bells Of Revolution", Paul does manage to come up with an enjoyable, if hardly revolutionary, long-player. This is bound to move a few units across the hardbag heartlands.

●●●●●

● All imports supplied by Pure Groove, London. Telephone 0171-281-4877

* DREAM DATE

Marco Baroni of KAMA SUTRA fantasises about a stadium dream date

What is your dream venue?

I think it would have to be in Britain, because in Italy house music artists aren't as well respected. People know the tracks, but not the musicians. We'd be really keen to play one of your big rock stadiums, maybe Wembley. We would like to play to 30,000 enthusiastic people, just like one of those old Led Zeppelin concerts.

Which tracks would you start and finish with?

Well, we're still perfecting our PA at the moment, but we'd probably start with "Nightwalk". It's a slow track with lots of piano. We would end up with "Storm In My Soul". I'm very happy with the production on that. I think it's probably the most complete work we've ever done.

Who is the support act?

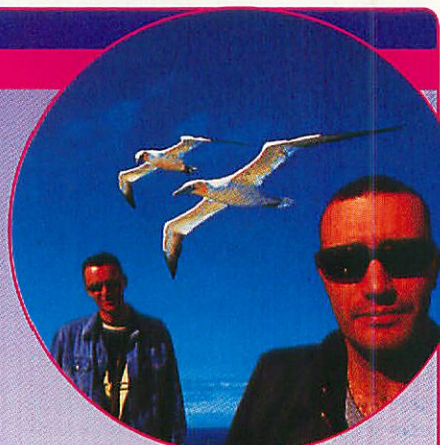
Weather Report... if they are still around, that is. They are a band who did a lot to change music with their fusion of rock, funk and electronica. They have been a great influence on Kama Sutra. Their stuff still sounds as fresh now as when it was first recorded.

Who is on the guest list?

Musicians. Especially those I listened to when I was young, like Pink Floyd, Supertramp and Mike Oldfield. I have always thought they were really futuristic. I'm sure they would be into the sort of music we are making.

What would be on your rider?

Jack Daniels, no ice. Nothing more, nothing less.



We don't really care about eating, you see.

What would you do at the end of the night?

I would like to hang out with my closest friends, people who understand what our music is all about. I can't really relax with people who aren't into our sound.

Which concert you have been to would you most like the Kama Sutra Dream Date to mirror?

Pink Floyd at Modena, Italy, in 1987. The musical effects were astounding and the crowd was just superb. It was full of old hippies smoking dope and tripping to the music. An eye-opening and truly astonishing gig!

● Kama Sutra's Storm In My Soul double-pack is out now on S3

The British imprint being hailed as the one for breakbeat headz to watch. . .

Filter

FEW

LABELS HAVE MANAGED TO GAIN RESPECT AS QUICKLY AS Dorado Records' Filter offshoot. Indeed, in a little under a year and with only a handful of releases to their name, Filter have achieved outrageously positive acclaim from both critics and DJs alike. It's quite an achievement.

BOX SAGA

"We put out our first single, 'Central Pro', on our own Radio Rhythm label. It was recently licensed by Sm:ge in New York, who have asked Mantronix to remix it. The original was an electro-inspired track and that is what we are hoping for from him.

"In the future, we're aiming to make music which is less sample-based and has more of a song structure. Like freeform jazz, our new tracks are going to have key changes and so on. 'Blackfly' was actually the first track which we put a key change into. We plan to put out the new material as a series which we'll follow up with an album next year.

"We're influenced by records like 'Liquid Liquid' and acts like the Residents. In many ways, we want to be perceived as artists instead of just as a part of a label. Although Filter are a brilliant label, we don't want to be seen as an exclusive part of their profile. Box Saga are very much a band in our own right."

KID LOOPS

"When my Filter singles were so well received, it was very definitely a pleasant surprise. In fact, it led to me getting a one-off deal with REES. The commitment only goes that far, but it might extend further if we are both happy. The Local Zero single is basically me with friend of mine. We just got together and pooled our resources. We're doing another single to follow it up, which will also be on Filter.

"At the moment, I'm working with Charlie on his new Cool Breeze album. Does it cause problems that he's my brother? No, not really. I learnt loads from him, but we both bring different influences to the sound. When he was into jazz, I was listening to hardcore, so we've got very different perspectives. As for my own stuff, I'm working on loads of tracks now which I think are a definite move forward."

The secret of their success, it would appear, lies in the sense of honesty found at the heart of the label's A&R policy. Unlike a lot of dance imprints, whose beady eyes are fixed on little beyond a fast buck, Filter are wholly dedicated to representing the much more interesting aspects of the dancefloor experience. In a nutshell, they proudly champion the barriers-down, mix-it-up eclecticism which embodies the ethos of these times.

"To me, the very essence of Filter is in the New York vibe of the late Seventies to the Eighties," notes Ross Allen, who heads the label's A&R section with Charlie Lexton of Cool Breeze fame. "It was a time when you had all of these incredibly influential scenes going on at the same time. You had the hip hop crews, with all of those guys cutting up records in the Bronx, and at the same time the downtown scene, with Paradise Garage and girly vocal tracks, was also going on. They all just got mixed up together. In some ways, that period of New York is now having a rebirth in the UK with fucked-up hip hop, drum 'n' bass and even the live-sounding house stuff."

WITH Dorado's current profile in the jazz scene very much hinged upon their experimental edge, Filter are in a perfect position to represent the always shifting contemporary club climate. But instead of the label trying to make a big entrance with an important album, Ross, Charlie and Dorado boss Ollie Buckwell decided to remain true to the original aim of the mother imprint in putting out top quality underground twelves.

Unlike Dorado, though, Filter hasn't had to rely on word-of-mouth promotion and sales from the boot of the boss' car.

"We have learned a lot doing Dorado for the last four years," confirms Ollie. "And it's all knowledge which is bound to help Filter. I've now got a realistic perspective of how many copies of a single to press up. But it also means that I have put a stop to

Ross when he gets some scheme in his head to have record sleeves embossed with gold or whatever. Dorado have now moved away from the underground singles market and into the world of albums and videos, whereas Filter is a way

Ross Allen



Ross' own DJing stints have taught him that people will dance to good music no matter how intricate it is and the Filter output has consequently embraced sounds which revel in complexity. Check out the mashed-up breakbeat mayhem of Box Saga or the dark, jazzy drum 'n' bass of Kid Loops. Try the deranged Detroit disco of DJ Q or the hip hop soul of the world's forgotten indigenous cultures on the eponymous The Fire This Time single, a track which Dorado have wanted to release for ages.

"Basically, for a record to come out on Filter it's got to be funky," enthuses Ross. "From jungle to techno and beyond, it's got to have a funky edge. I guess it's my soul boy roots coming out!

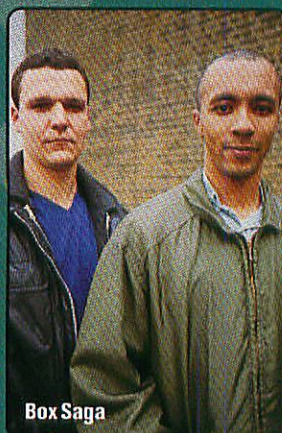
"Box Saga, for instance, make what I would consider to be funky house music. Kind of fucked-up with loads of references, which I also think is important in good music. It amazes me when you go to a hip hop jam, all you hear is rap. When I was into it during the Eighties, we would listen to go-go, electro and old breakbeats. We

of getting back into some of the more experimental stuff."

The notion of Filter as primarily a one-off singles label is backed up by Ross.

"I kept finding tracks which I wanted to do on Dorado, but we were basically more geared-up to album artists at the time," he says. "In the end, Ollie said I could have my own label to put some of this stuff out on. The idea behind Filter is to release records which work on the dancefloor, records which can and will be played out. Well, I would play them out anyway!"

Indeed, the label's current catalogue displays an almost perverse concept of the term "dancefloor friendly". Kicking against the old 4/4 tyranny which has haunted British clubs for far too long,

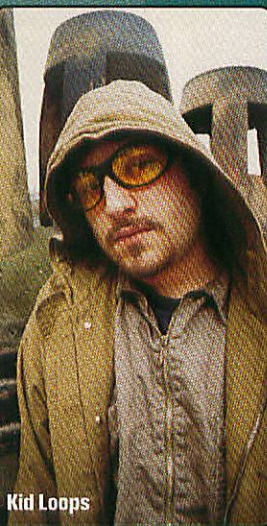


Box Saga

were into taking little bits from everywhere to make up a whole. The Balearic scene was similar but, inevitably, after every period of openness comes a time of purism. We have gone through that purist stage now and are back into mixing it up again."

WITH their most recent release, "Nine Lives", a record featuring Ned Kelly and Professor Scratch collaborating as Underwolves, Filter offer a slightly harder twist to their take on jungle. It is, however, still firmly ensconced in breakbeat territory. With the exception of DJ Q's "We Are One EP", this has remained central to all of their releases so far. But Ross considers this a temporary situation.

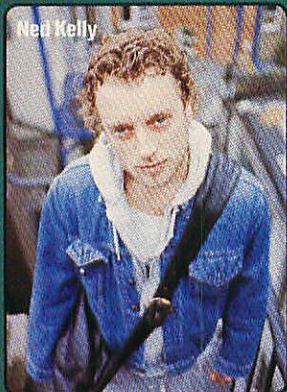
"At the moment, Filter is certainly on a bit of a breakbeat tip but I'd like us to be far wider in style in the future," he explains. "My ideal label would probably be something like the Atlantic imprint in the late Sixties and early Seventies. As long as the music is good, then there's a place for it on Filter. Hip hop, disco, techno, whatever. It doesn't matter. I'd even



Kid Loops

put out an indie band if I liked them enough."

With a compilation album in the pipeline and a host of similarly funky sonic weirdness currently being considered, Filter's pursuit of quality is marking them out as they continue their path to the top the imprint pile.



Ned Kelly



DISCOGRAPHY

- FILT 001** KID LOOPS - "Alien Residence"/"Digital Breakdown"
- FILT 002** BOX SAGA - "All The Signals"
- FILT 003** KID LOOPS - "(Back To) The Lab"/"Futura"
- FILT 004** THE FIRE THIS TIME - "The Fire This Time"
- FILT 005** BOX SAGA - "Blackfly"
- FILT 006** DJ Q - "We Are One EP"
- FILT 007** LOCAL ZERO - "Airbag"
- FILT 008** UNDERWOLVES - "Nine Lives"

Hanging out and about in the clubs, bars and record shops of...

Glasgow

"GLASGOW'S MILES BETTER" IS THE LINE SAATCHI & SAATCHI thought up to sell Scotland's largest city, the home of Irn Bru and Rab C Nesbitt, and the birthplace of the television. A place which boasts the most museums, cinema seats and square feet of public park per capita in Europe, a place which is also famed for the friendliness of its inhabitants. Add a chemical high to that reputation and you have a pretty lovable breed. If Glasgow smiles better, then it's in the club community where Glasgow smiles best.

FOCUSSED on the northern side of the River Clyde, Glasgow is a Cultural Capital of Europe. In 1999, it also becomes the City of Architecture and Design. The rising prosperity of Glasgow is reflected in the shops. In the Italian Centre, Versace and Armani cater for the top end of the market, while Prince Charles' favourite shopping arena, Princes Square, is home to Katherine Hamnett, Nicole Farhi and Vidal Sassoon. Buchanan Street, Glasgow's main shopping strip has the biggest turnover outside of Oxford Street.

Getting around is cheap and easy. The Glasgow Underground (fondly known as the "Clockwork Orange", because of the colour of the little trains) has a single double loop which goes from the city centre, out to the studentish West End and into the residential South Side, then back again. Glasgow has the largest local rail network in the UK outside of London, while black cabs are plentiful and inexpensive.

Since 1993, though, Glasgow has endured a Draconian club curfew set up by the council as a result of their perceived threat of violence in the late-night city streets. A year later, a network of 30 close-circuit cameras wired to the police was installed. The CCTV certainly makes the centre feel safe, even if it is a bit unnerving when the cameras pan round as you walk up Sauchiehall Street at six in the morning. As for the curfew, the law is very carefully observed and the city's clubbers have learnt to live with being in a club by 1am. It doesn't matter who you are, you're not getting into a club after curfew.

The pubs are open until midnight and most host pre-clubs to persuade people to stay drinking rather than heading straight for the dancefloors. The best of these are the Detroit Dee Jays In Disguise at The Variety on Thursdays, Rub A Dub at Blackfriars Underground every Friday and drum 'n' bass with Lube at 13th Note every Sunday. Over at Whisky Bar on Fridays, Ground Control has Kevin meticulously mixing up deep dub and hip hop beats with sauntering drum 'n' bass, while Norden lopes beside him rapping through an FX desk.

Even without name DJs, the pubs and bars are universally busy, especially the new breed of style bars such as The Lounge, Living Room, Maxaluna, Diablo's and Whisky Bar (most of which are owned by clubs). Each of the designer bars has a gimmick. At Glasgow's newest addition, The Monkey Bar, the gimmick is a Playstation/Internet room, which is only marginally less manic than the rest of the place.

BY 11pm, the queue outside The Tunnel is already stretching down the street. Inside, Michael Kilkie hammers hard house tunes in a stunning subterranean setting which has won every national design/lighting/sound award to be had. Pumped-up guys and slick chicks throw back Red Bulls and vodka before getting the Armani and Versace sweaty on the floor. Kilkie hit the charts last year with

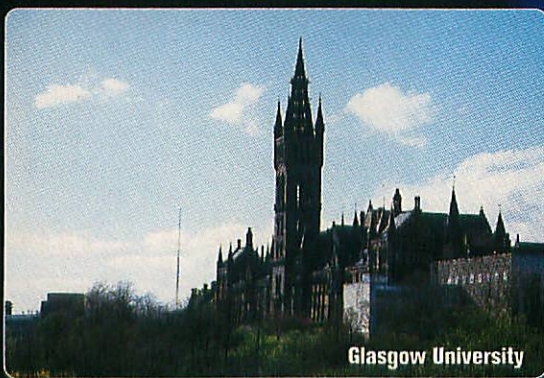
"Cry India" as Umboza, and he is currently working on a new Umboza record, as well as a 1996 remix of SL2's "On A Ragga Tip".

Down towards the Clyde, under the central station, is where those legendary international techno innovators Slam can be found in the sweeping arches of the club called, erm, The Arches. The cavernous vaults were originally used as an exhibition space extolling the multifarious history of Glasgow, from the ship building days to the rock 'n' roll revolution. Now the venue hosts club nights to subsidise the theatre which is also housed in the building.

Every Friday, the Slam duo of Stuart and Orde pull in a largely male and always

mad-for-it crowd with a searing Chicago/Detroit mix, while Saturdays rotate between the venue's own arty club night, Cafe Loco, Scotland's best hard-ripping house party, Love Boutique, a deep disco dub night, Cool Lemon, and the Scottish take on the mighty Cream. Cool Lemon and Cream make a habit of billing the world's biggest guests. Roger Sanchez and Billy Nasty played at the last Cream, and Felix Da Housecat was at the last Cool Lemon.

Currently challenging Slam's Friday night crown is Science at The Voleano, the venue used in the "Trainspotting" movie for the pulling-the-schoolgirl scene. Lying deep in the heart of the studentville West End, in the shadow of Glasgow University's gothic



Glasgow University

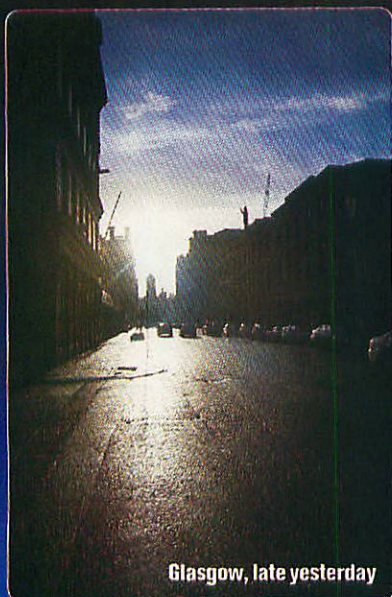
tower, The Voleano's Friday and Sunday (Aquaplanet) nights see madeap techno headz scrabbling to find room on the packed dancefloor. Scantly-clad girls adorn the tiered podium which rises up to the DJ box, while the boys make the central space their home.

The Voleano is owned by the same company who are behind the agonisingly trendy Maxaluna bar and The Tunnel in town, but the crowd here have made the trek to listen to the music, not to prop up the bar. Phar Out at the Glasgow Art School meanwhile continues to pioneer the finest in intelligent drum 'n' bass. And wide-eyed, flailing techno-types should make for the Arena, where Jeff Mills recently played a storming set.

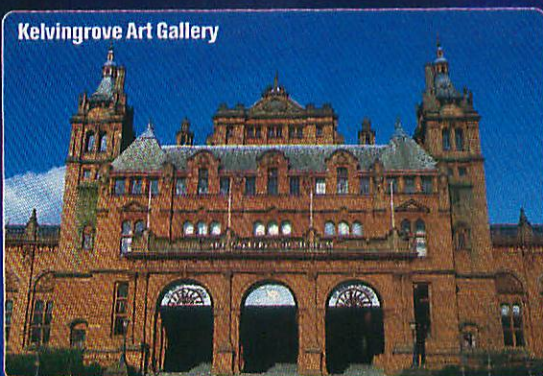
Our next stop is The Goldmine (a short stagger from the Arena and next to The Arches), a full-on, after-hours pub/club which rides with the punters' frame of mind deep into the next day. The DJ looks like he is far too fucked up to mix his happy/hard house cheezers, but the people dancing on the tables in various states of undress don't seem to mind.

On the way towards the West End is Insomnia, the city's only 24-hour cafe, which sees a steady flow of caffeine addicts all day and night. The staff seem to have been carefully trained to deal with the oddities which roll in at five in the morning and don't seem too surprised when people become mesmerised by the fishtank and their Caesar salads.

Refuelled, it's time to check out the city's after-hours delights. A brilliant free party was recently held in a disused railway tunnel deep under the West End suburb of Hillhead. Fifteen long minutes down a curling, pitch-black tunnel, an incessant strobe silhouetted the In Trance DJs playing hard European techno to some 100 people leaping about over dead rats and used lightsticks. The other free party organisations in Glasgow, Desert Storm and Breach Of The Peace, usually find somewhere to set up most weekends, and Tangent organise cheap events with an all-night bar in Prince Armani's, just across the Jamaica Street bridge, every couple of weeks or so.



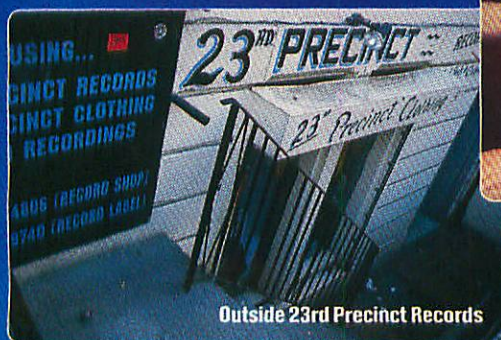
Glasgow, late yesterday



Kelvingrove Art Gallery



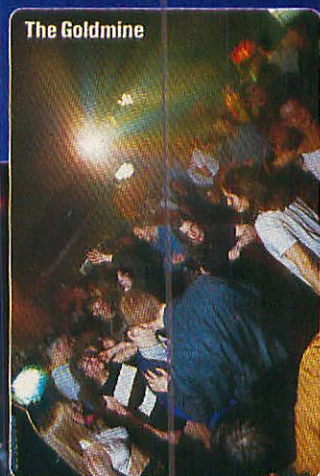
Bar 10



Outside 23rd Precinct Records



Jeff Mills
at Arena



The Goldmine



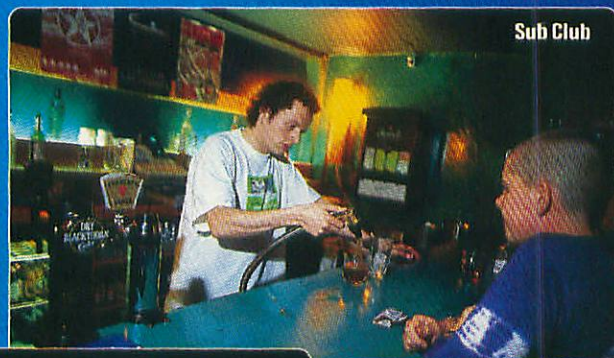
The Monkey Bar



MC Nordin at
Ground Control,
Whisky Bar



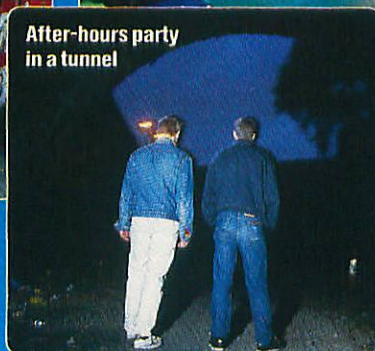
Nigel at
Bomba Records



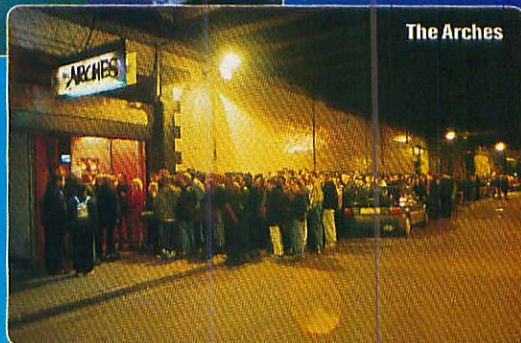
Sub Club



Inside 23rd Precinct



After-hours party
in a tunnel



The Arches

FLY BY NIGHT

DJ RESIDENTS

Harri
Twitch
Stuart and Orde (Slam)

LABELS

Bomba
Limbo
23rd Precinct
Sole Music
Imparital
Soma
Out On a Limb
Sugar Cube
Big Bang

CLUBS

Archaos (25 Queen Street, Tel: 204-3189)
The Arches (Midland Street, Tel: 221-8730)
Arena (15-27 Oswald Street, Tel: 221-3101)
Glasgow Art School (167 Renfrew Street, Tel: 332-0691)
Rocky's Basement (40 New Sneydon Street, Tel: 552-5791)
Sub Club (22 Jamaica Street, Tel: 204-1100)
The Tunnel (84 Mitchell Street, Tel: 204-1000)
Volcano (15 Benakler Street, Tel: 337-1100)

BARs

13th Note (80 Glassford Street, Tel: 553-1638)
Bar 10 (10 Mitchell Lane, Tel: 221-8353)
Blackfrirs Underground (36 Bell Street, Tel: 552-5924)
Diablo's (106-108 Brunswick Street, Tel: 552-0001)
Living Room (5-9 Byres Road, Tel: 339-8511)
The Lounge (142 West Regent Street, Tel: 221-4847)
Maxaluma (410 Sauchiehall Street, Tel: 353-2351)
The Monkey Bar (100 Bath Street, Tel: 353-2351)
The Variety (401 Sauchiehall Street, Tel: 332-4449)
Whisky Bar (150 West Campbell Street, Tel: 332-1032)

CAFES AND RESTAURANTS

The Goldmine (14 Midland Street, Tel: 226-3533)
Insomnia (Woodlands Road, Tel: 332-5500)
King's Cafe (71 Elmbank Street, Tel: 332-0898)
Canton Express (407 Sauchiehall Street, Tel: 332-0146)

RECORD SHOPS

23rd Precinct (23 Bath Street, Tel: 332-4806)
Bomba (87 West George Street, Tel: 248-8831)
Diva (Great Western Road, Tel: 334-9129)
Fopp (358 Byres Road, Tel: 357-0774)
Ultimate Mix (Corner of Argyle Street and Buchanan Street, Tel: 248-8366)
Rub A Dub (Virginia Galleries, Tel: 552-5791)
Notorious Vinyl (Union Street, Tel: 204-1616)
Tower (217 Argyle Street, Tel: 204-2500)

HEADS

Charles Rennie Macintosh
John Logie Baird
Billy Connolly

SIGHTS EVERY TOURIST

MUST SEE

Gallery Of Modern Art
Burrell Collection
Kelvingrove Art Gallery
Hunterian Museum
City Chambers
The Art School
Scotland's
Street School
The Barras
The Cathedral
Kibble Palace
The People's
Palace
Kelvingrove
Park
Willow Tearoom

The STD code for
Glasgow is 0141

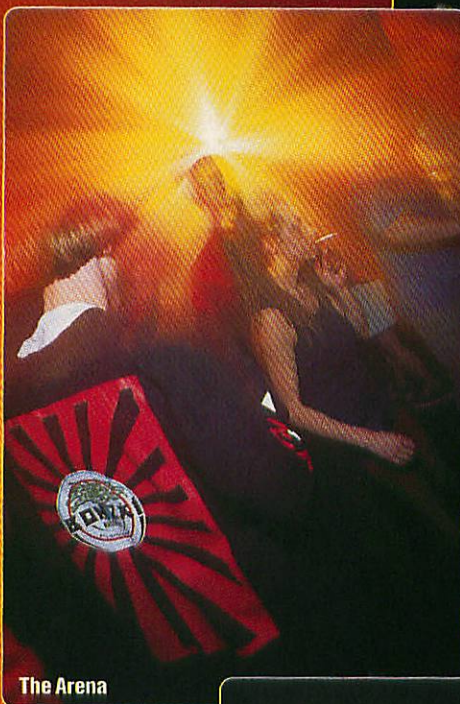
Glasgow

SITUATED above the body-piercers and the numerous odd second-hand clothes shops in the hippy-esque Virginia Galleries is the Rub A Dub record shack, the supplier of techno, house, jazz, funk and drum 'n' bass to Scotland's DJs. Here we discover Twitch from Pure over in Edinburgh huddled into one of the listening booths with Dave from Sativa (also in Edinburgh), and Stuart from Slam flicking through a big pile of Detroit tracks. They are as keen to chat as they are to pick up new records and the bedroom jocks casually look on, checking what the big names are buying.

There aren't so many celebrities round the corner in Bomba, but they've seen the likes of Roy Davis Jr, Gemini and Chez Damier stroll out of their shop loaded with records from their deep house and American techno racks. Rub A Dub, Bomba and 23rd Precinct (who are to be found just down the road and who specialise in techno, house and garage), all act as a creative nexus for the music shakers and makers in the city, with both Bomba and 23rd Precinct running labels from the back of the shops. They keep DAT machines below the counter and are always ready to audition the embryonic studio work which courses round the city. It seems that everybody you speak to has a project on the go.

Before the sun goes down, make a trip out to Paisley, some 15 minutes from Glasgow's city centre. This is the home of Rub A Dub's weekly night, Club 69. Somewhat strangely located beneath an Indian restaurant, you'll need to skulk past the straights getting in bhoonas as you head for the delights of Rocky's Basement, a venue with a capacity of just 200 but which is decorated with projections and ceiling netting.

Rub A Dub are very passionate about the music, sticking all profits from the nights straight back into beefing up the sound system and paying for a range of illustrious guests such as Fumiya Tanaka from Japan and Lawrence Burden from Detroit. Their passion is matched by their customers, who sell the place out every week, often just minutes after they open the doors at 9pm. Which is pretty fortunate, as the people of Paisley have an even more restrictive curfew



The Arena



Slam's Stuart
at Rub A
Records

than their big city neighbours. If a trip to Club 69 is on the agenda, just make sure you're in the club by 11 pm.

Back in Glasgow, it's time to take in the Ben Kelly-designed Bar 10, where Nick Peacock is warming up the essentially gay clientele for another Glasgow night to remember. Bar 10 is the kind of place where, if you keep still long enough, you'll disappear under an avalanche of flyers. And tonight is no exception, with ads for Laurent Garnier playing Slam, Derrick May at Aquaplanet, LTJ Bukem at the Sub Club and a Basic Channel/Science collaboration also on offer. The buzz in the bar tonight, however, is

for the Sub Club and Cream at The Arches.

Across at The Arches, two extra rooms have been opened in order to accommodate the Cream night. Tonight, Roger Sanchez offers a marathon five-hour house set in the main room, while Sir Billy Nasty and Checkpoint Charlie's Pierre are in the first room, giving the young, excited and heaving crowd their monthly superclub fix.

Around the corner in the Sub Club, Harri is taking the regulars on a darker house trip. A weekly club, this place is more an institution than a venue full of mad people. The Sub getting ready to mark its 10th birthday this year and, after a decade of ground-breaking

clubbing, 1996 looks like being a classic year for Harri and his cohorts, who are currently on top form.

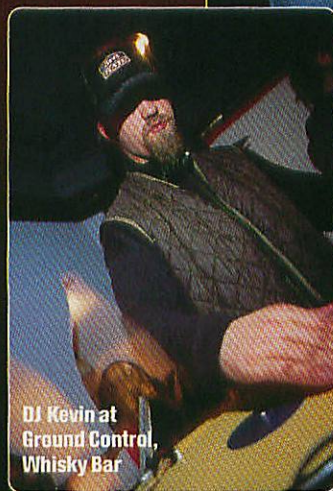
Archaos, Glasgow's newest club, is meanwhile as rammed as ever. Three floors high and a block wide, the club plays "Essential Selection"-style house to a dressed-up, drinking crowd. The Tunnel on Saturdays is much like Fridays, but with more of an Italian house kick, and the techno massive are out in full force at the Art School, where the Chicago and Detroit-influenced Knucklehead trade in the upstairs club space. This has been taken over by all manner of creative types, transforming what is basically just a school hall into an optical assault of suspended sheets, video mixing and ever-changing slides.

DESPITE the problems Glasgow has had to deal with over the years (the curfew and trying to shake off the "No Mean City" hardman image, for starters), the city has reinvented itself as stylish, individual and prosperous. Although it will never win back its place as the Second City of the Empire, it's happy enough to be "Pure, dead brilliant, by the way", as they really do say here.

And there's no arguing with that.



Martin at Club 69



DJ Kevin at
Ground Control,
Whisky Bar

CHECK

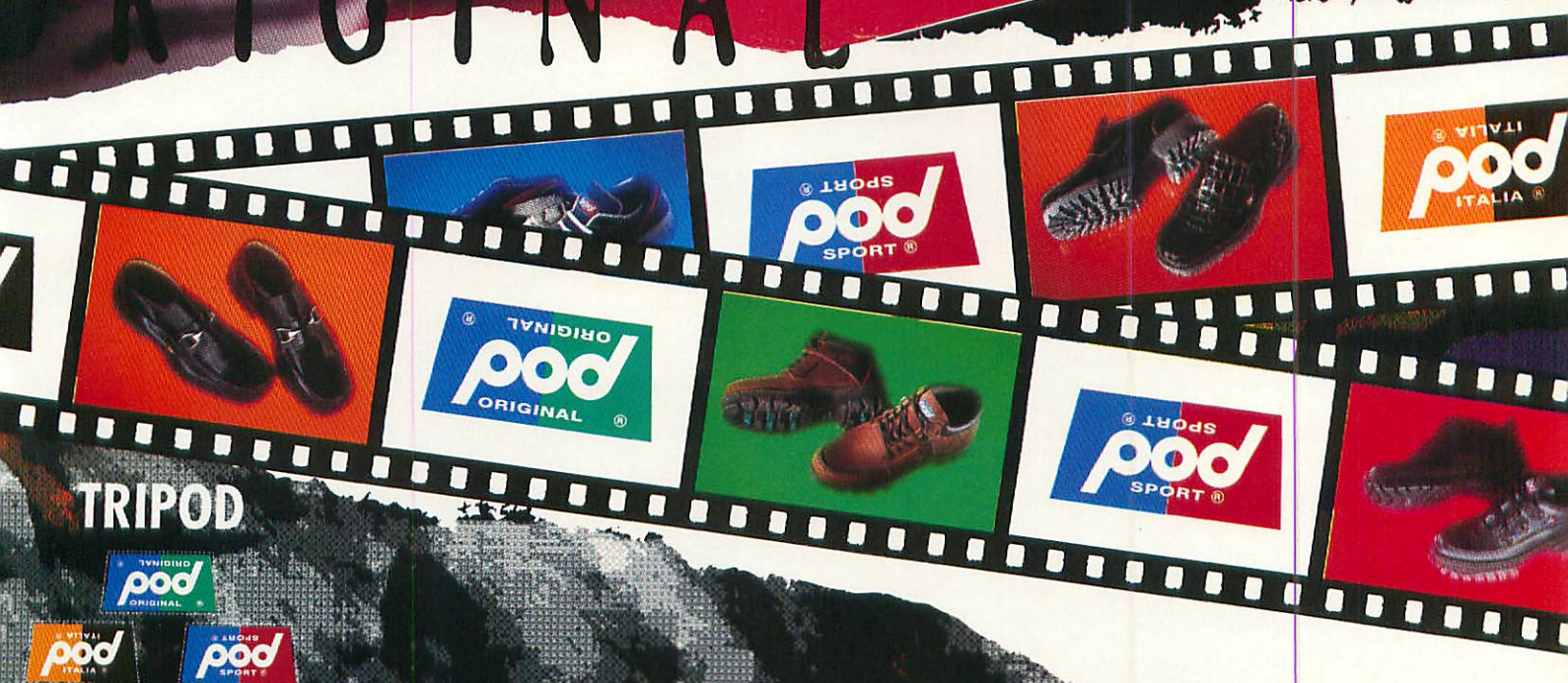
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SCANNERS

Reinventing The Peel

Radio One's longest-serving jock, **JOHN PEEL** has remained open to the full diversity of underground sounds. But is his style a dying art in the world of radio?

FEW RADIO DJs DESERVE AS MUCH RESPECT AS JOHN PEEL. NOT BECAUSE HE has been at Radio One since the start, but because he has steadfastly refused to tow the party line where music is concerned. Indeed, with his notoriously catholic tastes and broad-minded approach, he's championed the underground with more fervour than London Transport.

Currently favouring the hard and fast sounds of gabba, Peel has been responsible for the debut radio airings of some of our better-known techno and jungle artists. His enthusiasm for Dave Clarke's music has even resulted in the technohead giving his dub plates to Peel up to two months ahead of everyone else. Furthermore, the last instalment in the "Red" series came with a veto against anyone but him playing it before the week of release. Not bad for someone who's as old as your dad!

So how does he keep up with the ever-shifting underground?

"I'd like to say that I discovered Dave Clarke in some little club in the backstreets of a city in the north of England, but I didn't," he says in a typically modest manner. "As with most things these days, I discovered him in a record mailer bag. I like to approach dance stuff in a state of grace, or ignorance, as some people would call it. I just play what I like as it comes. But I do have the advantage of not knowing the people making the music."

"In a way, I suppose my criteria for listening to techno, and this is going to make me sound extremely old, goes back to a Tangerine Dream gig I went to a long time ago in York Minster. When the band came on, it was pitch black until some kind of beat came in, but even then all you could see was this series of lights on some piece of equipment flashing in rhythm. And those lights were as good as any show I've ever seen. So I guess my favourite techno is the kind of stuff which reminds me of Tangerine Dream's flashing lights!"

The speed at which scenes change and music develops does bemuse Peel a little, though. While he may have an unusually astute ear for the best dance tunes, he doesn't understand the multiple categories which proliferate the scene.

"You start out with something like jungle which then becomes drum 'n' bass, then you get intelligent drum 'n' bass which presupposes there's such a thing as stupid drum 'n' bass," he laughs. "But that's probably a category I'd enjoy."

WITH many of the BBC jocks relying on play lists and industry pluggers to tell them what to like, John Peel's approach has put him in the position of being the station maverick. It's something which obviously saddens him.

"The big thing in radio at the moment is called 'narrowcasting', where people think that whatever record is played first defines the programme. If you turn on Pete Tong or Danny Rampling's shows, it's fair to say you'll know exactly what to expect from the first track onwards. Some of the dance programmes are considered to be radical in terms of the previous history of Radio One, but in their own terms they are quite conservative. I don't think it's enough just to satisfy listeners, you have to run the risk of delighting your audience. I want to make people stop and say, 'For fuck's sake, what is this!'. That's what I love and I know a remarkable number of people feel the same."

When Peel took over the lunchtime show a couple of years back, he proved this point to perfection. Playing a selection of his favourites alongside the likes of Take That, he had a phenomenal response, with people of all walks of life faxing their praises to the BBC. He kept all the faxes as proof of the success of his eclectic style. Unfortunately, the suits remained unconvinced. It seems Peel just didn't fit into the station marketing strategy.

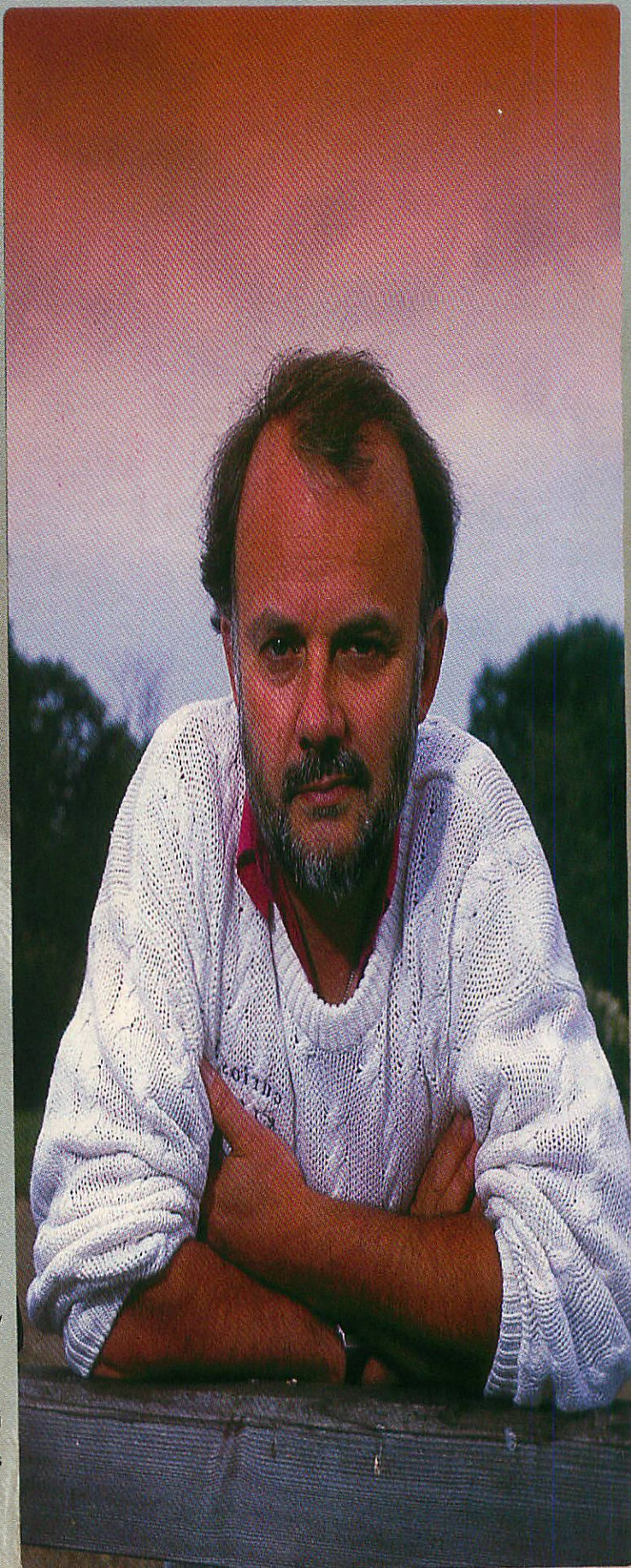
"I still think the best way to do things is to mix it up," he confirms. "But the move nowadays is towards creating stricter confines for the shows. Obviously getting a jungle programme on Radio One is very exciting. But it's irritating that, having played jungle for three and a half years, it was my programme which got shoved out of the way when they decided to have a jungle show. I even lost an hour in the process! And that does cause problems. For instance, tonight I'm planning to play a track off the Bandulu album and the track I've chosen isn't necessarily the best one, it's just the shortest."

Which inevitably results in Peel having far less time to do what he loves, breaking new sounds. It's what he's known for, from dub to techno to gabba to hip hop.

"When the first hip hop music started coming over from the States, I was playing it on my show and a couple of people came up to me and said, 'You shouldn't be playing this stuff on the radio, it's the music of black criminals'. I thought that was extraordinarily revealing. But it made me want to play those records even more."

words **Martin James**

The John Peel Show is on Radio One, Saturdays 5-7pm and Sundays 8-10pm



SOFA REPORT

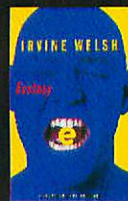
A few good reasons to stay home this month

Reviews by Martin James, Joseph King and Lisa Carson

TIMOTHY LEARY ONLINE

<http://www.leary.com>

Leary may be still banned from the UK, but they can't stop him from getting in via the phone lines. Currently a site for drug-inspired visuals and a forum for debate, with the man himself making occasional contact, Leary Online will soon boast the entire works of the guru of LSD. And watch out for Leary's imminent death and subsequent cryogenic preservation, which will be shown live online. Allegedly. Turn on, tune in and, erm, boot up! (MJ)



ECSTASY

Irvine Welsh

Jonathan Cape Publishing

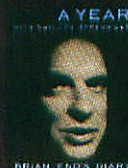
From one drug guru to another. Okay, it's not the great follow-up to last year's astonishing "Maribou Stork Nightmares", but it is still a pretty enjoyable stopgap before the next novel. Combining three short love stories which bask in the unconventional (as you would expect from Welsh), from loved-up frenzies to necrophiliac tendencies, "Ecstasy" is the thorn on the mainline of the Mills & Boon romance. (MJ)

ALTERED STATES

Directed by Ken Russell

Warner Home Video

And while we're on about drugs, this the finest drug film ever. William Hurt explores the genetic heritage of mankind through the use of flotation tanks and some pretty heavy-duty 'shrooms. It's a trip which sees him back at his own birth and then at the birth of mankind, when he turns into a prehistoric man! Ultimately, he becomes the manifestation of the birth of the universe itself. Mind-blowing stuff. (MJ)



A YEAR WITH SWOLLEN APPENDICES

Brian Eno

Faber & Faber

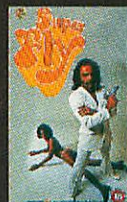
Old domehead lets you into a year in his life and shows there is a very funny man lurking behind that academic exterior. A collection of conversations with himself, his computer and people on the Net masquerading as famous arty types, this portrays Eno as the embodiment of the 20th Century Renaissance man. Which is something he'd probably hate. (LC)

SUPER FLY

Directed by Gordon Parks Jr

Warner Home Video

One of the best-known of the so-called "blaxploitation" films, the homeboys ham it up with overblown hustler attitude for a largely white production team. It may well be a Hollywood ghetto pastiche, but the humour often finds the players having the ironic last laugh. And the Curtis Mayfield soundtrack is superb. (MJ)

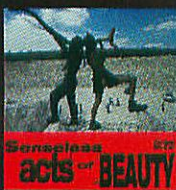


FIERCE DANCING

CJ Stone

Faber & Faber

From "Housing Benefit Hill" to the country's site parties, CJ Stone proves his position as one of the nation's most astute and witty writers. "Fierce Dancing" explores the post-rave DIY culture first hand and pushes the text to a chemically-induced nervous exhaustion. (LC)



SENSELESS ACTS OF BEAUTY

George McKay

Verso

A vivid account of the counter-culture from hippies and travellers to punks and ravers. McKay explores the reason behind these rebellions and discusses their subsequent effects, concluding that youthful political resistance is very much alive and kicking in contemporary Britain. This is a truly brilliant tome to the misunderstood and usually misrepresented frontline. (LC)

INNER SPACE

Techno'zine

e-mail: is303@cybersurf.co.uk

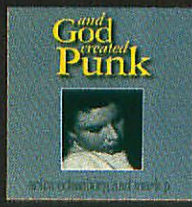
Available in hard copy or on the Net, this excellent Edinburgh 'zine offers interviews with CJ Bolland and DJ Hell, features on Sativae Recordings and Finiflex, hundreds of reviews and a wickedly funny cartoon of the ageing Miss Djax. The cover boasts "low quality", but this is quite obviously someone's idea of a joke. The only thing in any way lacking in quality here is the paper which the hard copy has been printed on. Just like any good 'zine. (MJ)

AND GOD CREATED PUNK

Erica Echenberg & Mark P

Virgin Books

With words courtesy of "Sniffin' Glue" fanzine founder Mark Perry and a selection of truly inspiring pictures from Erica Echenberg, this 1976 throwback is a book and a half. Mixing history with humour, check the story about how, as the resident DJ at the infamous Roxy club, Don Letts played dub and reggae records between the live sets because there weren't enough punk discs in circulation at the time. What goes around and all that. (JK)



FILM OF THE MONTH

FROM DUSK TILL DAWN

DIRECTED BY ROBERT RODRIGUEZ

Cert 18

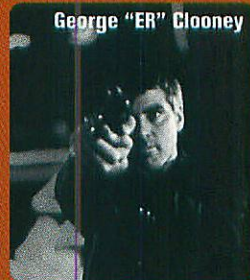
THE Titty Twister is a low-down sleazy clip joint just across the Mexican border. Open from dusk till dawn (natch), it's the destination for two of America's most wanted, the Gecko brothers. The problem is how to get across the border. Easy. Kidnap an ex-preacher and his family en route to a holiday in Mexico. Once safely across the frontier, our players settle down in the said establishment, hostages in tow, to await the arrival of their underworld contact.

"From Dusk Till Dawn" features a rather cool line-up including Harvey Keitel as the ex-preacher, Juliette Lewis as his daughter (who turns in another of her little-girl-lost performances), plus George Clooney (who is best known as Doug Ross from "ER") and Quentin Tarantino as the Gecko brothers. Ah, Mr Tarantino. He agreed to supply the screenplay provided Rodriguez (who made the stunning "El Mariachi") agreed to direct. But the story goes further back than that, as this is actually the script which enabled Tarantino to leave his job at the video store to become a full-time writer.

This is not, however, your usual Tarantino hoedown. Not wishing to spoil the open-mouthed incredulity experienced on first viewing, you're just going to have to get comfy and prepare yourselves. The key to it all is Rodriguez. It's his input which turns "From Dusk Till Dawn" into what it is.

And what is it? Well, it's a full-blooded, and we do mean full-blooded... Oh, just get in the queue and watch the word "disappointment" leave the English language forever. Okay?

Joseph King



George "ER" Clooney

MAN ABOUT THE HOUSE

MARK BROOM on his home entertainment

ON THE VIDEO

Right now, I'm taping "Six Million Dollar Man" from Bravo. I like the oldie channels, especially when they have a programme with a funky soundtrack. I often end up sampling it. Most of my home entertainment is based around music. I like to have a smoke, spin some mixes on the decks and sample stuff from the TV.

ON THE PLAYSTATION

It belongs to my brother, so I usually have to sit and watch him play "Doom" for hours on end. I think those beat 'em up games are really dull, so when I get a chance to play I go for racing games like "Demolition Derby". I also like the football games and, although I've only played a couple of times, I'm sure I'd whip anyone's arse.

IN THE MAGAZINE RACK

I usually read any mags which are lying around, especially music and fashion mags. I've never bothered to look at the magazines on the Internet because I'm just not into any of that computer stuff. I'm not interested in the Net at all. And no, I'm going to say which mags I don't like because I don't want slag anyone off.

ON THE BEDROOM FLOOR

Nothing. My mum came round and tidied up yesterday!

Mark Broom's debut album, 'Angie Is A Shoplifter', is released on his Pure Plastic label in July

EQ

Down at Heel

Spring Heel Jack's dizzying drum 'n' bass is about to go stellar with their new album, '68 Million Shades'. But how did they do that?

IF YOU WANT TO HEAR THE SOUND OF A SAMPLER BEING PUT THROUGH ITS paces by people with a real knack for it, you can do no better than check out the recordings of Spring Heel Jack. The group's intense yet highly musical drum 'n' bass workouts owe much to hours of jiggling breakbeats about with their ageing Akai S1000 sampler. Their new album, "68 Million Shades", is a prime example of what can be achieved with a little care and attention to detail.

If "68 Million Shades" wasn't so chock-full of lush melodies, and thus eminently listenable, it would be a staggering textbook model of technical ability executed with clinical precision.

John Coxon and Ashley Wales formed Spring Heel Jack in 1994 and launched their career with a series of singles for Rough Trade. Then came last year's "There Are Strings" album, which earned them a deal with Island Records. Both this and "68 Million Shades" were recorded at The Strongroom, a complex of studio units nestling on the outskirts of London which is also home to Orbital HQ.

"Before we came here, we were recording in studios where there was always lots of pressure because they cost so much money," begins Coxon. "It's much cheaper to spend your money setting up your own studio, so long as you can get someone to support you. Otherwise you're just putting money into other people's pockets."

At the absolute core of Spring Heel Jack's work is their trusty sampler.

"The Akai S1000, together with our Atari computer and the new Yamaha 02R mixer, are what we spend virtually all our time on," says Coxon.

There are a few synths in the studio, most notably a Juno 106, a JD 800 and an MKS 80 Super Jupiter with a programmer, but they are rarely used.

"I think we've used the Novation Bass Station once in the last year," says Coxon.

"We started off using the R8 drum machine, but we found we had more control if we painted the notes in on Cubase," continues Wales. "For the type of music we're making, the equipment is great. You can't really play it with a band."

A HISTORY of playing in bands is nevertheless evident when you hear Spring Heel Jack. Their approach is too musical to have been born solely out of jumping into the digital deep end with only a head full of E for inspiration.

"We have carried around drum kits in our time," confesses Coxon, with a rueful sigh. "But you can't ignore the new technology. The sampler is simply a musical instrument, the mixing desk is another. We are influenced by music, not by any one sound in particular."

"I tried to ignore computers for as long as possible," admits Wales. "But when I actually saw one working, I thought what a fucking idiot I'd been. It's the perfect tool for writing music. It's much easier than writing it all down. It's also a whole lot easier than having a band!"

"There's a lot of bullshit talked about technology, but it is absolutely integral to our music," says Coxon.

"Imagine being in a band and you're having trouble recording drums, or getting them in time, now you can just sample them," ponders Wales. "The drummer can get off early. I wish samplers had been around when I was in bands years ago. I remember going into studios and it being torture."

"It is slightly different with us, though," adds Coxon. "We really delight in the technology, whereas bands who are now using the same equipment are doing so just to make them sound sharper. We're using samplers as instruments. I think they're the best instruments around."

So what was the first sampler you used?

"I started off with an Ensoniq," says Coxon. "I've still got it at home."

"Mine was a Casio," says Wales. "One of those little plastic toy ones."

"Then we used the samplers you get on DJ mixers, which we will sometimes still do," continues Coxon. "Although it's our major instrument, the S1000 does need updating. We've done well with it and we don't have problems with memory, but we get polyphony problems. We use lots of dense string parts within our tracks and they really use up the polyphony. We might get an EMU E64, or possibly an S3200. The E64 is very attractive because it has 64 voices."

The fact that Spring Heel Jack occasionally run out of notes reveals another aspect of their approach. Instead of using the perfectly serviceable string sounds on the JD 800, or sampling chunks of strings, their string parts are carefully constructed from one sample.

"We have one string note which we use quite a lot," explains Coxon. "It's actually a composition sound of two others. We build up the music we're writing, then if we run out of polyphony, we might take a whole wodge of what we've just written and put it into the D1000 or onto ADAT, which will free up the polyphony. It is always our biggest problem."

"It always happens when we use strings," affirms Wales. "It's a pain, because we want to be able to try out ideas as quickly as possible."

"That's the great thing about the on-line mixer we use. It's a PCM 20 SL. It's got a really good sampler in it and you can go into it straight from the decks, which means you don't have to worry about the programs or anything. It enables you to simply try the sound to see if it works."

THE REMIX BOX

TECHNO ANIMAL - "Heavy Water"

STATIK SOUND SYSTEM - "Revolutionary Pilot"

JDI - "Everybody Say Yeah"

EVERYTHING BUT THE GIRL - "Walking Wounded"

TORTOISE - "Along The Banks Of Rivers"

OUTER NATIONAL MELTDOWN - "Hungry On Arrival"

TONY THORPE/MOODY BOYZ - "Inspiring Light"

WITH sampling playing such a crucial role in the Spring Heel Jack approach, are there any areas which have proved to be particularly fruitful hunting grounds for sample material?

"We sample quite a lot from classical records, partly because you can't tell where the sample has come from," says Wales. "There's a lot of stuff we would like to sample, but we can't use because it would be too obvious and someone is bound to recognise it. It's always handy to sample things which are quite obscure."

"It doesn't matter where you get the sounds from," asserts Coxon. "If it works, it works, whether it's from Shirley Bassey or Goldie. The first Massive Attack album is an example of some very obvious samples being used, but it's still a great record. It doesn't matter. Some people make brilliant tracks and some people make shit tracks, and that's what counts. How they do it and whether they use a fucking big sample of somebody else's record doesn't really matter."

"It's interesting how hip hop in America changed when people started suing acts over samples," he continues. "A lot of early hip hop records, classics like EPMD's first album, all have massive samples, from Aretha Franklin to God knows what. The tracks were based around those big samples. Now hip hop has become much more of an empty sound because of the sampling laws. But it has also led to a lot of development in the sampler as a musical instrument. People who use samplers like this are not just using it as a digital tape machine, they're interested in other techniques, like using envelopes efficiently, applying one parameter to another and even timestretch, although I think of that as an effect."

"The great thing about timestretch is that you can get rid of the helium vocals and you can make drums sounds really crunchy," adds Wales. "But it didn't alter the face of music like many people thought it might."

"In some ways, our computer and sampling set-up is quite archaic," notes Coxon. "But that doesn't really matter. There's no point in spending time and money on gear which doesn't enhance your ability to make the music you want to make. We are not interested in having it for its own sake."

"We're not boffins," agrees Wales. "We're not *that* into technology."

'68 Million Shades' is out now on Island



Ashley Wales (left) and John Coxon

KIT LIST

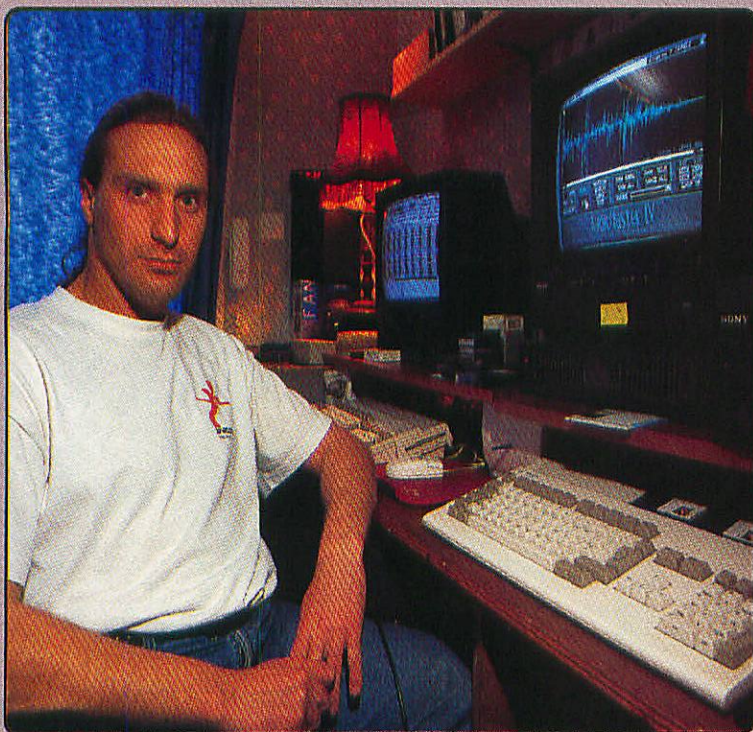
- 1 TAC Scorpion Desk
- 2 Yamaha 02/R automated mixer
- 3 Yamaha NS10 M Monitors
- 4 Dawn Audio Patrol Monitors
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- 6 Panasonic SV3 700 DAT Player
- 7 Akai DD1000 Drive
- 8 Lexicon PCM 70 FX
- 9 Alesis Quadverb FX
- 10 Lexicon LXP-1 Reverb
- 11 Ensoniq DP/2 Multi FX
- 12 Atari Computer running Cubase
- 13 Roland Juno 106
- 14 Roland JD 800
- 15 Novation Bass Station
- 16 Akai S1000
- 17 Yamaha TG77
- 18 Roland R8 Drum Machine
- 19 MKS 80 Super Jupiter with programmer
- 20 Technics SL1200
- 21 Fender Jaguar guitar
- 22 Fender Precision bass guitar
- 23 Vestax MC 20S sampling DJ Mixer



My Favourite Machine

Jungle wizard **THE APHRODITE** selects his favourite box of tricks

**HIP
KIT**



I'VE got two bits of equipment which I really like. The first is my Amiga 1200. I've been using Amigas since they first came out. They came out in the late Sixties, did they? Okay, since around 1988, then.

I was using an Amiga 500 until I bought the 1200 in 1992. It's difficult to say why I like it so much. I don't really know any other computer, so I don't have much to compare it with. It has a lot of character and I haven't been tempted to change. Maybe if a lottery win came my way, or an album deal, I would go for an Apple Mac, but my philosophy is simple. I've been to big, multi-million pound studios, I've seen friends' hi-tech set-ups and my own collection of equipment has also grown, but the best-selling record I ever released was done with just two Amiga 500s and no other keyboards or samplers. That was "Some Justice" by Urban Shakedown.

The equipment itself isn't that important, it's what you do with it. I don't chase new gear when it comes out, I just use what I have. If you want to do something with a sample, you can do it with the gear you already have, you just need to think about it a bit more, and the beauty of the Amiga is that it's a fantastic sample editing tool. I have a 16-bit sampling package which enables me to really get inside a sample and turn it inside out. With jungle, it's like a competition to see who can find some new effect. Most of them come from the Akai, but the Amiga does things the Akai can't, so you can come up with some really original sounds.

Having said all that, since buying an Akai S3000 last year, it has quickly become my other favourite piece of kit. The nice thing about it is, the more you go into the machine, the more you find it does. That's the mark of a great bit of equipment. Now I can edit samples in the Amiga and then put the results into the Akai, which frees up the Amiga for the sequencing.

The Aphrodite's 'Wanted It More And More' and 'Style From The Dark Side' are out now on Aphrodite Recordings

TRICKS OF THE TRADE

EDDIE 'FLASHIN' FOWLKES on the delights of triplin'!

THERE is nothing more exciting (and confusing) than hearing someone mix two copies of the same record. When you hear it, you'll never forget it. If the intro to your favourite track seems as though it's going on for days, it's perhaps because it is! Darren Emerson proved this with a couple of copies of Moby's "Go" at Boy's Own in Bognor Regis and, more recently, with Secret Cinema's "Straight Forward" at The End in London. The trick works even better with vocal cuts, making the record sound as if it is stuttering, without resorting to scratching. As Detroit's Eddie "Flashin" Fowlkes, the master of mixing vocals over the deepest, sweetest techno, now proves.

1 Choose two copies of the same record. As Eddie does here with the Tommy Boy re-release of Afrika Bambaata's "Looking For The Perfect Beat". Don't start both copies together, but launch into one of them, then catch up in the headphones with the other and drop back a beat.

2 Use the cross-fader to fade from your first copy into the second and you'll hear it repeat one beat before carrying on as normal. Now go back to the first record, pull it back two beats and slide the fader back across. Hey presto, it's repeating the beat again.

3 String all this together and you will hear your vocal/beat repeated three times, with one seamless motion. An extra trick for those of you with a worn-out stylus is to bend the record right up into the stylus when you're scratching, so as to tighten the gap in the groove and enable you to pull back as fiercely as you want. Without any fear of the stylus jumping from the record. But be warned, as this trick can seriously damage your records!

Eddie 'Flashin' Fowlkes' latest album, 'Black Technosoul', is out now on Tresor, Germany



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QUENCH - DREAMS
ROACH MOTEL - MOVIN ON
KYLE MAZELLE - WAS THAT ALL IT WAS
SOURCE & CANDI - YOU GOT THE LOVE
LATOUR - BLUE
SASHA - HEAVENLY TRANCE
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WAY OUT WEST - AJARE
JIMI POLO - BETTER DAYS (SASHA REMIX)
ALISON LIMERICK - WHERE LOVE LIVES
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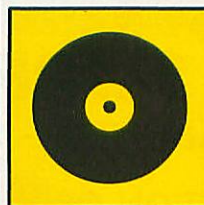
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CREAM AND UP YER RONSON

AT AMNESIA IBIZA 96




ORIGIN DESTINO IBIZA AIR		LOCATION AMNESIA 1996		BILLETE DE PASAJE Y TALON DE PASAJERO / PASSENGER CHECK CREAM & UPYR - G - AMNESIA - 1996 SUJETO A CONDICIONES DEL CONTRATO INSCRITAS EN ESTE BILLETE SUBJECT TO CONDITIONS ON THIS TICKET				CREAM				UP YER RONSON	
CREAM		CREAM CONTINUED		UP YER RONSON		UP YER RONSON		UP YER RONSON		UP YER RONSON		UP YER RONSON	
<p>27TH JUNE 'CREAM OPENING PARTY' CREAM LIVE ALBUM LAUNCH PARTY BOY GEORGE, GRAEME PARK, NORMAN JAY, JOHN GECCHINI, ANDY CARROLL</p> <p>4TH JULY 'HARD TIMES PRESENTS' DANNY TENAGLIA, MILES & ELLIOT, JUDGE JULES, ANDY CARROLL</p> <p>11TH JULY 'ULTIMATE AND MUZIK PRESENTS' CARL COX, DARREN EMMERSON, NICK WARREN, ANDY CARROLL, TERRACE - LTJ BUKEM PRESENTS LOGICAL PROGRESSION WITH LTJ BUKEM AND GUESTS</p> <p>* TUESDAY 16TH JULY 'HEAVENLY SOCIAL KNEES UP' CHEMICAL BROTHERS, JON CARTER, ASSORTED HEAVENLY HEROS</p> <p>18TH JULY 'MANIFESTO PRESENTS' JUDGE JULES, DANIELE DAVOLI, DJ PAULETTE, NORMAN JAY, ANDY CARROLL</p> <p>25TH JULY 'FFRR RECORDS PRESENTS' PETE TONG, ARMAND VAN HELDEN, NICK RAPHAEL, PHIL FEVERSHAM, ANDY CARROLL</p> <p>27TH JULY 'RADIO ONE ESSENTIAL MIX LIVE 96' WITH PETE TONG, SASHA, DANNY RAMPLING PLUS THE RONSON AND CREAM RESIDENTS</p> <p>1ST AUGUST 'MIXMAG PRESENTS' GRAEME PARK, DAVID SEAMAN, JOHN KELLY, JUDGE JULES, PHIL COOPER</p>		<p>8TH AUGUST 'DECONSTRUCTION PRESENTS' ROBERT MILES, JUSTIN ROBERTSON, NICK WARREN, K-KLASS DJ'S (PAUL & RUSS), PHIL COOPER</p> <p>15TH AUGUST PAUL OAKENFOLD, JON PLEASD WIMMIN, QUIVER, PHIL COOPER PLUS LIVE: GRACE, MOSAIC</p> <p>22ND AUGUST DAVID MORALES, JEREMY HEALY, DJ SNEAK, ERIC POWELL & ERIC GOODEN, PHIL COOPER</p> <p>29TH AUGUST JOE T VANNELLI, BOY GEORGE, DOC MARTIN, JUDGE JULES, NORMAN JAY, PHIL COOPER</p> <p>TUESDAY 3RD SEPTEMBER 'AN ULTIMATUM PARTY' CARL COX, DARREN EMMERSON & THE ULTIMATUM DJ ROSTER</p> <p>5TH SEPTEMBER 'THE FACE PRESENTS' ROGER SANCHEZ, GRAEME PARK, DAVE SEAMAN, LES RYDER, TERRACE - LTJ BUKEM PRESENTS LOGICAL PROGRESSION WITH LTJ BUKEM AND GUESTS</p> <p>12TH SEPTEMBER 'PLEASED PRESENTS' JON PLEASD WIMMIN, DARREN PLEASD WIMMIN, PAUL WOODS, LINDY LAYTON, NORMAN JAY, LES RYDER</p> <p>CREAM RESIDENTS PAUL BLEASDALE, ANDY CARROLL, PHIL COOPER, JASON BYE</p> <p>RELEASE DATE 24TH JUNE 'CREAM LIVE TWO' MIXED BY PAUL OAKENFOLD, NICK WARREN AND JAMES LAVELLE, AVAILABLE IN TRIPLE CD AND MC</p>		<p>29TH JUNE 'UP YER RONSON OPENING PARTY' ALLISTER WHITEHEAD, BUCKLEY, MARSHALL & PAUL MURRAY, BRANDON BLOCK & ALEX P</p> <p>6TH JULY 'DJ MAGAZINE PARTY' DJ DISCIPLE & CHRIS COGO, BRANDON BLOCK & ALEX P</p> <p>13TH JULY 'CLUB FOR LIFE PARTY' DOP, BRANDON BLOCK & ALEX P</p> <p>20TH JULY 'UP YER RONSON 4TH BIRTHDAY PARTY' IN ASSOCIATION WITH MIXMAG. A SPECIAL SURPRISE GUEST DJ PLUS MARC AUERBACH, MARSHALL, CRAIG CAMPBELL, BRANDON BLOCK & ALEX P</p> <p>27TH JULY 'RADIO ONE ESSENTIAL MIX LIVE 96' WITH PETE TONG, SASHA, DANNY RAMPLING PLUS THE RONSON AND CREAM RESIDENTS</p> <p>3RD AUGUST 'HI-LIFE RECORDS PARTY'' GRAEME PARK, TERRY HUNTER, PAUL TAYLOR AND A SPECIAL GUEST P.A., BRANDON BLOCK & ALEX P</p> <p>10TH AUGUST 'BACK TO BASICS AND UK MIDLANDS PARTY' ROC & KATO, RALPH LAWSON, HUGGY & LEE WRIGHT, BRANDON BLOCK & ALEX P</p> <p>17TH AUGUST JEREMY HEALY, TALL PAUL, PERCUSSION BY SHOVELL (M-PEOPLE), BRANDON BLOCK & ALEX P</p> <p>24TH AUGUST MIKE PICKERING, MARSHALL, PERCUSSION BY SHOVELL (M-PEOPLE), BRANDON BLOCK & ALEX P</p>		<p>31ST AUGUST 'RED PARROT PARTY' BOY GEORGE, TOM WAINWRIGHT, THE FABULOUS HUTCHINSON BROTHERS</p> <p>7TH SEPTEMBER SPECIAL LIVE PERFORMANCE BY THE BELOVED, JON MARSH, DAVE CAMACHO, PAUL MURRAY</p> <p>14TH SEPTEMBER CREAM AND UP YER RONSON CLOSING PARTY</p> <p>RONSON RESIDENTS ALEX P, BRANDON BLOCK, PAUL MURRAY</p> <p>FORTHCOMING 'UP YER RONSON' IBIZA SUMMER 96 MIXED BY BRANDON BLOCK, ALEX P, MARSHALL & JON MARSH. AVAILABLE IN TRIPLE CD AND MC.</p> <p>TICKETS & INFO</p> <p>CREAM AND RONSON EVENTS IN IBIZA RING CREAM 0151 709 1693 OR 0151 708 9979 RONSON 0113 244 5521 OR 0113 244 5776</p> <p>ADVANCE TICKET OUTLETS CREAM SHOP LIVERPOOL, (THROUGHOUT SUMMER) 0151 708 9979 CREAM SHOP TAWNET APARTMENTS SAN ANTONIO (CALLE BALANZAT, 1st LEFT ON RD TO CAFE DEL MAR) AND DIESEL SHOP, IBIZA TOWN FROM 17TH JUNE</p> <p>COACH INFORMATION A COACH SERVICE WILL RUN FROM CAFE DEL MAR/CAFE MAMBO TO AMNESIA AT 10.30PM UNTIL 1.AM AND WILL RETURN AT 5.30AM ONWARDS</p>							
INFO TEL DATE		NO MANCAN MESCHRIELEN ESTE RECIBO DO NOT MARK OR WRITE IN THE WHITE AREA ABOVE											

THE FACE
mixmag



SUMMER clubbing



1996



Is this the end for Ibiza? Or will it be saved by cutting-edge DJs bringing spiritual music back to the island now that the British dance scene has finally embraced the underground? That remains to be seen. If you want to find out for yourself, check Muzik's Summer Clubbing guide for an idea of what you can expect to see and hear on the Continent during the next few months...



Cream at Ku. Ibiza, 1995



Ku

IBIZA

Where to start? Sunbathing to 10-hour eclectic chill-out sets from Jonathan Grey at Sa'Trincha Cafe, watching the sunset at Cafe Del Mar with Jose Padilla, a pre-club drink at Cafe Mambo, Kenya or Bar M, then off to one of the nights hosted by this year's roll call of UK promoters. . . Like last year, the list of Ibizan delights is endless. Manumission, Up Yer Ronson, Cream, Lakota, Progress, Back To Basics, Love To Be, Wobble, JDJ and Renaissance. Did 1995's sunshine and parties create enough of the so-called "Ibiza feeling" to attract another 622,000 British holidaymakers again this season?



Ibiza Old Town

FRIDAY JUNE 14

SPACE Opening party. 6.30am-5pm. DJs tbc.

SUNDAY JUNE 16

SAFARI 2002 Ku 11pm-6am. Marc Spoon (who is rumoured to have purchased his own villa on the island), DJ Dimitri and The Buckheads live.

MONDAY JUNE 17

MANUMISSION Ku 11pm-6am. Opening party billed as "the Manchester night" with Luvdup, John Da Silva and Trannies With Attitude. This event is to be broadcast live on Radio One. Resident DJs for the Manumission events include Alfredo, Griff and Seb Fontaine.

FRIDAY JUNE 21

Ministry Of Sound Party Venue tbc. 6.30am-5pm DJs tbc.

MONDAY JUNE 24

MANUMISSION Ku 11pm-6am. Amsterdam night with DJs including Dimitri, Marcello and Seb Fontaine.

WEDNESDAY JUNE 26

JDJ Kaos 11pm-6am. 4500pst. . . Andrew Galea, Chandrika, Tomislav John Digweed, Fathers Of Sound, Nigel Dawson are at **RENAISSANCE Pacha** 11pm-6am.

THURSDAY JUNE 27

CREAM Amnesia 11pm-6am, 4500pst. Opening party with Graeme Park, Boy George, Norman Jay, John Cecchini, Andy Carroll.

SATURDAY JUNE 29

UP YER RONSON Amnesia 11pm-6am.

4500pst. Opening party with Allister Whitehead, Marshall and Paul Murray.

SUNDAY JUNE 30
MEMBERS OF MAYDAY
Privilege/Ku 11pm-6am.

Another techno night with Westbam, Jeff Mills, Marusha, DJ Dick, Misjah, Ravers Nature and Awex live.

MONDAY JULY 1
MANUMISSION Ku 11pm-6am. Tokyo night with DJs Takkyo Ishino, Tall Paul Newman and Danielle Davoli.

WEDNESDAY JULY 3
CLOCKWORK ORANGE Es Paradis 11pm-6am. 3000pst. Opening night with the traditional water party at the end. Clockwork Orange have been here for at least three years now, and it was here two years ago that all the classic Superstition-style trance was played to death. Three years on, and it's still probably being caned to fuck. DJs tonight include Tony De Vit, Seb Fontaine, Brandon Block, Alex P and Andy Manston... Joe T Vannelli, Ian Ossia & Judy Cheeks are playing at **RENAISSANCE Pacha** 11pm-6am.

THURSDAY JULY 4
CREAM Amnesia 11pm-6am. 4500pst. Hard Times party with Danny Tenaglia (to be confirmed), Miles Hollway & Elliot Eastwick, Judge Jules and Andy Carroll.

FRIDAY JULY 5
MINISTRY OF SOUND Space 6.30am-3/5pm. DJs tbc.

SATURDAY JULY 6
UP YER RONSON Amnesia 11pm-6am. 4500pst. DJ Disciple and Chris Coco.

MONDAY JULY 8
PROGRESS & LOVE TO BE Es Paradis 11pm-6am. DJs so far confirmed for various

ONE OF THE FACES...

BRAZILIO, the manager of Ibiza's Ku club

Spotted pulling his hair out at 6am in Ku

Born: Sao Paulo, Brazil.

Occupation: Economist and taking care of the running of Ku. Not the accounts but all the artists, promoters and DJs.

Would you consider yourself to be a face on the scene?

If I wasn't, you wouldn't be talking to me. I first came here for a holiday in 1976. I started working here a year or so later. At that time, people came here in search of a special place. Not as a place to live, but as a great holiday destination. I live in Rome in the winter.

What are your favourite clubs? Ku, of course, because I made it like it is. Pacha is also very good.

Favourite DJs?

Seb Fontaine. Last year, he was the best. I also like local DJs such as Ceasar, Alfredo, Pipi and Nelo. It's time to promote our Ibiza jocks. We have to be careful not to lose our personality. With so many DJs coming in from outside, it's easy to lose our identity. Manumission didn't lose the character of the island, whereas Cream may be good for the

UK, but not for Ibiza. I think we should increase the number of local DJs we use and mix them up more with the foreign DJs. Last year, we made a mistake and didn't put over the spirit of the island. It's not a question of being born here, it's more a feeling. **Roughly how much money do you spend on records a month?**

Not very much. I usually play the cassettes the DJs make for me in my car. I like to listen to classical and Brazilian music, as well as underground music.

What's your all-time club classic?

I don't know many names. I just like the feelings. I'm not interested in names.

What is your most memorable moment in a club?

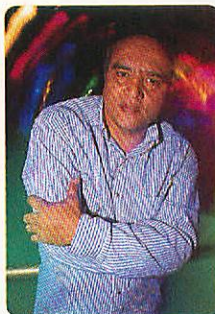
The opening parties were memorable for many years. The opening night of 1988 was just incredible. And so was 1987, with Freddie Mercury opening Ku for the first time.

What was your worst moment in a club?

I don't remember bad moments, but I really hate the closings. It's like killing a monster which has life. It really hurts me to have to tell the DJs that it's over, it's finished.

How do you relax?

I never relax. I would like to, but I'm always working either here or in Rome.



Progress and Love To Be dates are: Boy George, Tony De Vit, Chris & James, Smokin' Jo, Angel, Tall Paul Newman, Seb Fontaine, Robert Owens, DJ Disciple, Farley Jackmaster Funk, Paul Harris and Progress residents Pete & Russell... David Alvarado from Strictly Rhythm and Seb Fontaine will be at the LA night at **MANUMISSION Ku** 11pm-6am. DJs tbc.

WEDNESDAY JULY 10
CLOCKWORK ORANGE Es Paradis 11pm-6am. 3000pst. Graham Gold, Brandon Block, Alex P, Andy Manston, Andrew Galea, Jay Chappell, Jason Moore are on at **JDJ Kaos**. 11pm-6am... Oakenfold and Digweed play **RENAISSANCE Pacha** 11pm-6am.

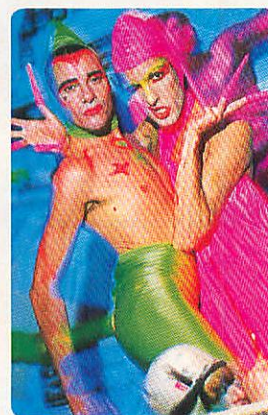
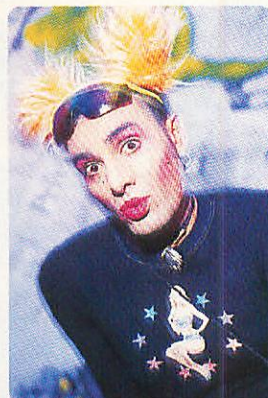
THURSDAY JULY 11
CREAM Amnesia 11pm-6am. 4500pst. Muzik Magazine & Ultimate Party. Carl Cox, Darren Emerson, Nick Warren and Andy Carroll spin at the Muzik Magazine party, which is hosted in conjunction with Ultimate Music Management. LTJ Bukem hosts a Logical Progression party on the terrace with selected guests. See "Muzik Presents" panel for further details.

FRIDAY JULY 12
MISS MONEY PENNIES & VELVET UNDERGROUND Pacha 11pm-6am. Jim "Shaft" Ryan and guests.

SATURDAY JULY 13
UP YER RONSON Amnesia 11pm-6am. 4500pst. Club For Life Party with DOP and Darren Emerson.

MONDAY JULY 15
PROGRESS & LOVE TO BE Es Paradis 11pm-6am... Danny Tenaglia, DJ Vibe and Nicky Holloway are all playing at **MANUMISSION Ku** 11pm-6am.

WEDNESDAY JULY 17
CLOCKWORK ORANGE Es Paradis 11pm-6am. 3000pst. UK Midlands co-host with Sister Bliss, Brandon Block, Alex P and Rob Roar... Fathers Of Sound, Chris & James and Marc Auerbach are at **RENAISSANCE Pacha** 11pm-6am.



THURSDAY JULY 18
CREAM Amnesia 11pm-6am. 4500pst. Judge Jules, Danielle Davoli, DJ Paulette and Norman Jay.

FRIDAY JULY 19
MINISTRY OF SOUND Space 6.30am-3/5pm. DJs tbc.

SATURDAY JULY 20
UP YER RONSON Amnesia 11pm-6am. 4500pst. Up Yer Ronson's Fourth Birthday Party with DJs Marc Auerbach, Marshall, Craig Campbell, Brandon Block and Alex P all spinning.

MONDAY JULY 22
MANUMISSION Ku 11pm-6am. DJs Danny Rampling and Sister Bliss.

TUESDAY JULY 23
UP YER RONSON & CREAM Space party. 6.30am-3/5pm. DJs tbc.

WEDNESDAY JULY 24
CLOCKWORK ORANGE Es Paradis 11pm-6am. 3000pst. Lisa Loud, Tall Paul Newman, Brandon Block, Alex P, Nicky Holt and Andy Manston... Andrew Galea, Chandrika, Jason Moore are on at **JDJ Kaos**. 11pm-6am... John Digweed and Danny Rampling are at **DJing RENAISSANCE Pacha** 11pm-6am.

THURSDAY JULY 25
CREAM Amnesia 11pm-6am. 4500pst. ffr Records presents Pete Tong, Armand Van Helden, Nick Raphael, Phil Faversham and Andy Carroll... **Space** Anniversary party 6.30am-3/5pm. DJs tbc.

SATURDAY JULY 27
CREAM/UP YER RONSON Amnesia 11pm-6am. Radio One's Essential Selection broadcasting live with Pete Tong, Danny Rampling and Sasha.

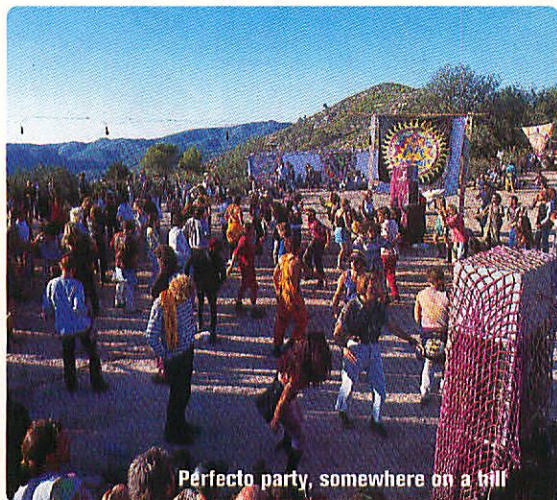
BACK IN THE DAY

ROCKY from Rocky & Diesel sums up his long-lost ideal Ibiza trip

MY ideal trip would have been going out to Amnesia nine years ago. Not as a DJ, but as a punter. The first time I went there was in 1990. These days it's shit, though.

From what I've heard, back then it would have been fantastic. Now it's a place for a quiet time, which I like occasionally, but the clubbing there is fucking awful.

My ideal night would be spent listening to Alfredo, with a huge cross-section of all different kinds of people from all over the world, from business men to rave kids.



Perfecto party, somewhere on a hill



Cafe Del Mar (and again, right)

design - grafitti - 0113 244 5776
photo - ppy baker - 0181 603 9837



the beloved live on stage. amnesia saturday 7th september

saturday 29th june
UpYerRonson opening party
a very special evening in the company of
allister whitehead, brandon block
alex p, marshall
buckley, paul murray

saturday 6th july
dj magazine party
proudly presenting
dj disciple, chris coco
brandon block, alex p, paul murray

saturday 13th july
club for life party
a unique evening with
fablo paras, d.o.p., brandon block
alex p, paul murray

saturday 20th july
UpYerRonson fourth birthday party
in association with mixmag
a **very special surprise** guest dj plus
marc auerbach, marshall, craig campbell
brandon block, alex p, paul murray

saturday 27th july
radio one essential selection
live from amnesia with
pete tong, sasha, danny rampling
brandon block, alex p

saturday 3rd august
hi-life records party
graeme park, paul taylor
brandon block
alex p, paul murray
plus a very special guest p.a

saturday 10th august
back to basics and uk midlands party
roc and kato (new york city usa)
ralph lawson, huggy
brandon block, alex p
paul murray, lee wright

saturday 17th august
UpYerRonson proudly present
The 12 Nights Of Summer with
jeremy healy
tall paul, brandon block, alex p
live percussion: shovell (m-people)

saturday 24th august
special guests from m-people
mike pickering
live percussion: **shovell**
marshall, brandon block
alex p, paul murray

saturday 31st august
red parrot party in the company of
boy george, tom wainwright,
the fabulous hutchinson bros,
brandon block, alex p, paul murray

saturday 7th september
UpYerRonson proudly present
a fully live performance by
THE BELOVED, and djs: **jon marsh**,
dave camacho, brandon block, alex p

saturday 14th september
UpYerRonson and cream closing party
presenting an unforgettable finale
with our very special guest
SASHA



12 Nights of summer

tuesday 23rd july
UpYerRonson and cream party at **space**
with
laurent garnier (b.e), **john digweed**
armand van helden, brandon block
alex p, marshall, andy carroll

tuesday 20th august
UpYerRonson and cream party at **space**
with
david morales, **jeremy healy**, billy nasty,
eric powell, tony onetto, phil cooper
live percussion: shovell (m people)



for any further information regarding UpYerRonson in ibiza
phone UpYerRonson: 0113 244 5521/ 0113 244 5776
UpYerRonson club call: 0681 22 33 44 25p/min CR, 39p other times
advance tickets can be purchased from the following outlets:
jumbo records - Leeds - 0113 245 5570
the cream shop - Liverpool - 0151 708 9979

CLASSIC CLUBS

GLEN GUNNER recalls Flying's Ibiza 90! trip, which took place from June 2-16, 1990

HUNDREDS of people from all over the UK turned up for this. From what I remember, we had jocks like Terry Farley, Andrew Weatherall, Danny Rampling, Dean Thatcher, Orde and Stuart from Slam, and Harvey. It was held at various nights in Pascha, Ku and Sumon, but the real big highlight was Cafe Del Mar.

I went down there on the first night and missed the sun going down. The place was empty. I went down on the second night, missed the sunset again and the bar was still empty. According to the owner, when the sun went, so did the people. There was no Jose that year, so I ended up getting a residency every night to try and keep people in there a little longer. I was spinning the really mellow stuff, from dub to soul, funk, jazz and a lot of the downtempo stuff around at the time. I was drinking free brandy chocolate milk drinks all night, and then going on to some of the clubs afterwards.

The Flying night with Harvey at Sumon was probably one of the best. Another good one was when Charlie Chester, the boss of Flying, had fallen out with Es Paradis, so we took over the empty Star Bar and had our own party with Bob Jones DJing. It was totally packed. Before Ibiza 90!, I was just doing warm-up slots over at one of Charlie's club nights in Queens and my name was last on the flyer for the trip. But when I got back, come the Monday morning, the telephone didn't stop ringing.

Ibiza to me was sex, drugs and sausage rolls! Don't ask!

Glen Gunner's 10 classic tunes from 1990

- SECCHI - "Flute On" (Energy)
- STING - "Set Them Free" (A&M)
- THE POLICE - "Voices Inside My Head" (A&M)
- LIL LOUIS - "Nyca & Sla" (Tir)
- YBU - "Keep It Up" (SSR)
- MIKE FRANCIS - "Features Of Love" (Club)
- PIANO NEGRO - "Piano Negro" (DWA)
- NATURAL EXPERIENCE - "Don't Leave Me" (Swemix)
- THE GRID - "Flotation" (east west)
- ST ETIENNE - "Only Love Can Break Your Heart" (Heavenly)



SUNDAY JULY 28
THE X FUN CONCEPT Ku 11pm-6am. Kevin Saunderson.

MONDAY JULY 29
PROGRESS & LOVE TO BE Es Paradis 11pm-6am. DJs listed on July 8 tbc for this event... For something completely different, the Detroit night sees Blake Baxter, Stacey Pullen & Derrick May on the island for **MANUMISSION Ku** 11pm-6am.

WEDNESDAY JULY 31
CLOCKWORK ORANGE Es Paradis 11pm-6am. 3000pst. Water party with DJs Lisa Loud, Brandon Block, Alex P and Andy Manston... Fathers Of Sound, Ian Ossia and Kym Mazelle are at **RENAISSANCE Pacha** 11pm-6am.

FRIDAY AUGUST 2
MINISTRY OF SOUND Space 6.30am-3/5pm.

SATURDAY AUG 3
UP YER RONSON Amnesia 11pm-6am. 4500pst. Hi-Life Records party with Graeme Park & Paul Taylor.

MONDAY AUG 5
PROGRESS & LOVE TO BE Es Paradis 11pm-6am. (DJs listed on July 8 tbc for this event... Paris night with Tom 'n' Jerry Boothier and Tall Paul Newman at **MANUMISSION Ku** 11pm-6am.

TUESDAY AUG 5
IRON NIGHT SPACE 6.30am-3/5pm. DJs tbc.

WEDNESDAY AUG 7
CLOCKWORK ORANGE Es Paradis 11pm-6am. 3000pst. Club classics night with Brandon Block, Alex P, Andy Manston, Toni Onetto and Des Mitchel... Andrew Galea, Chandrika, Tomislav play another **JDJ Kaos** night. 11pm-6am... Meanwhile, Joe T Vanelli, John Digweed and Nigel Dawson are at **RENAISSANCE Pacha** 11pm-6am.

THURSDAY AUG 8
CREAM Amnesia 11pm-6am. 4500pst. Graeme Park, David Seaman, John Kelly, Judge Jules, Phil Cooper, Nick Warren... DJs tbc for the **PALACE PARIS Space** 6.30am-3/5pm.

FRIDAY AUG 9
WOBBLE Es Paradis 11pm-6am. 4000pst. Josh Wink, Dimitri (Dee-Lite), Phil Gifford and The Lovely Helen.

SATURDAY AUG 10
UP YER RONSON Amnesia 11pm-6am. 4500pst. Back To Basics & UK Midlands Party with Roc & Kato, Huggy, Ralph Lawton and Lee Wright.

SUNDAY AUG 11
SPACE launch party for CD, "Space History". 6.30am-7pm. DJs tbc.

MONDAY AUG 12
PROGRESS & LOVE TO BE Es Paradis 11pm-6am. (DJs listed on July 8 tbc for this event)... Italian night at Ku includes Claudio Cocolutto and Danielle Davoli at **MANUMISSION Ku** 11pm-6am.

TUESDAY AUG 13
MISS MONEY PENNIES & VELVET UNDERGROUND Pacha 11pm-6am. Nicky Holloway. Guest DJs tbc.

DREAM DATE

Detroit DJ STACEY PULLEN on his holiday dream date

What is your dream venue?

Zanzibar Island, off Tanzania, East Africa. There is so much nature there. It would be in the open air and you'd be surrounded by animals. Like being on safari.

You can move your dream venue. Where will you put it?

Shit. I would just leave it there. You should go to Africa at some time in your life. Everywhere in the world has some kind of dance scene, apart from Africa.

How will you get there?

I'd probably have to take a ferry across the Atlantic and then use my navigational skills. I'd just head east. The ferry would be an old-fashion one, where the steam comes out of the top.

Who is the promoter?

Don King, the boxing promoter.

Which five names will you put at the top of your guest list?

Sade, so we could have a romantic meeting and

discuss the remix I did for her, Dennis Rodman of the Chicago Bulls, John Hassell, who makes that avant garde music playing a trumpet, taking it up to the next level, Nelson Mandella and Helena Christianson.

What is on the rider?

Nothing except pure, pure, 100 per cent raw juices, plus lots of mangos and fruits.

And we would just go fishing in the sea to catch our meals.

Who will warm-up for you?

I'd ask A Tribe Called Quest to perform whatever they wanted to. They are my favourite hip hop group.

Which records would you begin and end your set with?

I would open with one of the songs from Peter Gabriel's brilliant "Last Temptation Of Christ" and finish off with Marvin Gaye's "What's Going On."

Which live acts would play in the chill-out area?

John Hassell, an Indian singer, and the percussionist Guern in the spiritual room, playing all of the spiritual beats you can get out of music.

Where will you go afterwards and with whom?

I'd go to Micronesia, which is between Papua New Guinea and Fiji, with Sade and Helena.



WEDNESDAY AUG 14
CLOCKWORK ORANGE Es Paradis 11pm-6am. 3000pst. Graham Gold, Brandon Block, Alex P, Andy Manston and Tony Grimley... Dave Seaman, Alex Neri, Marc Auerbach & Kamasutra appear at **RENAISSANCE Pacha** 11pm-6am.

THURSDAY AUG 15
CREAM Amnesia 11pm-6am. 4500pst. Paul Oakenfold, Jon Pleased Wimmin, Oliver, Phil Cooper and live guests... DJs tbc for **SCANDAL party Space** 6.30am-3/5pm.

FRIDAY AUG 16
MINISTRY OF SOUND Space 6.30am-3/5pm.

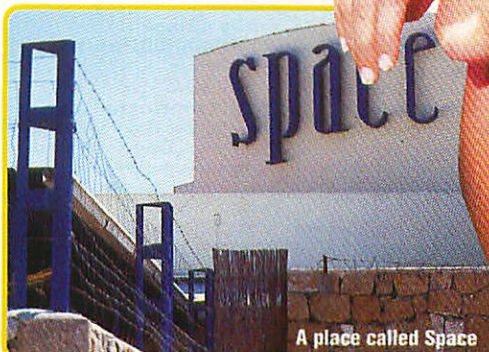
SATURDAY AUG 17
UP YER RONSON Amnesia 11pm-6am. 4500pst. Jeremy Healy, Tall Paul with percussion by Shovell (M-People).

SUNDAY AUG 18
SAFARI 2002 Ku 11pm-6am. Daz Saund and Trevor Rockcliffe.

MONDAY AUG 19
PROGRESS & LOVE TO BE Es Paradis 11pm-6am. (DJs listed on July 8 tbc for this event)... Chicago night DJs tbc at **MANUMISSION Ku** 11pm-6am.

TUESDAY AUG 20
UP YER RONSON/CREAM Space 6.30am-3/5pm. DJs tbc.

WEDNESDAY AUG 21
CLOCKWORK ORANGE Es Paradis 11pm-6am.



A place called Space

MONDAY AUG 26
PROGRESS & LOVE TO BE Es Paradis 11pm-6am. (DJs listed on July 8 tbc for this event)... New York night DJs tbc at **MANUMISSION Ku** 11pm-6am.

WEDNESDAY AUG 28
CLOCKWORK ORANGE Es Paradis 11pm-6am. 3000pst. TWA, Brandon Block, Alex P, Andy Manston... Li'l Louie Vega, Fathers Of Sound and Chris Mellor are at **RENAISSANCE Pacha** 11pm-6am.





Sa'Trincha cafe, Salinas Beach, Ibiza

DREAM DATE

CHARLIE CHESTER, one of the first British club promoters to visit Ibiza, talks through his ideal fortnight in the sun

What is your dream venue?

Peter Pan in Rimini or El Cello in Buenos Aires. El Cello is really incredible. When I went there with Phil Perry and Terry Farley, our mouths fell on the floor.

You can move your dream venue. Where will you put it?

On the coast, on top of a hill. How will you get there?

Who is the promoter?

Me and Dave Beer, because he knows how to party.

Which five names are at the top of your guest list?

Stan Bowles, Huggy from Back To Basics, Barry from Deja Vu, Liam Gallagher from Oasis and Jo Brand.

What is on the rider?

Vodka, Baileys, loads of ice and plenty of fruit.

Who will warm-up for you?

Jo Mills from Flying, together with Daniel Dicchio.

Dicchio always plays really deep, underground tunes and always keeps the volume low.

Which songs will you begin and end the night with?

I'd open with that Sade bootleg from last year, it's on my turntable at home... but I can't remember the title of it, though, and I would end with "Saturday Night, Sunday Morning" by Thelma Houston or "Lullaby" by The Cure. "Lullaby" completely did my head in when they played that as the last record at Ku in 1989.

Which live band would play?

Deja Vu.

Where will you go afterwards and with whom?

Back to a huge villa with a huge swimming pool to chill out all day with a load of my mates.



Tom Wainwright on the decks.

MONDAY SEPT 2

PROGRESS & LOVE TO BE

Es Paradis 11pm-6am. (DJs listed on July 8 tbc for this event)... Tonight night sees Alfredo playing alongside that Ibizan legend Jonathon Grey and Pete Tong (live on Radio 1) at **MANUMISSION Ku** 11pm-6am.

WEDNESDAY SEPT 4

CLOCKWORK ORANGE Es

Paradis 11pm-6am. 3000pst. Grand finale closing party with Tall Paul Newman, Seb Fontane, Brandon Block and Alex P (likely to be mere skeletons by now) and

Andy Manston... Jeremy Healy joins Dave Seaman at **RENAISSANCE Pacha** 11pm-6am.

THURSDAY SEPT 5

CREAM Amnesia 11pm-6am. 4500pst. Roger Sanchez, Graeme Park, Dave Seaman and Les Ryder. Logical Progression party on the terrace with LTJ Bukem and guests.

SATURDAY SEPT 7

UP YER RONSON

Amnesia 11pm-6am. 4500pst. The Beloved live and DJs Jon Marsh and Paul Murray.

MONDAY SEPT 9

PROGRESS & LOVE TO BE

Es Paradis 11pm-6am. (DJs listed on July 8 tbc for this event)... Belfast night with David Holmes at **MANUMISSION Ku** 11am-6pm.

TUESDAY SEPT 10

MISS MONEYPENNIES & VELVET UNDERGROUND

Pacha 11pm-6am. DJs tbc.

WEDNESDAY SEPT 11

JDJ Kaos.

11pm-6am... Andrew Galea, Chandrika, Jason Moore and Fathers Of Sound are at **RENAISSANCE Pacha** 11pm-6am.

WEDNESDAY SEPT 11 TO SEPT 25

KISS FM PARTIES

Venues include **Amnesia**, **Es Paradis**, **Space** and **Pacha**, with DJs including Judge Jules, Graham Gold, Roy "The Roach", Bobby & Steve, Robert Blake, Chrissy T and David Dunne.

THURSDAY SEPT 12

CREAM Amnesia

6am. 4500pst. Pleased presents Jon Pleased Wimmin, Darren Pleased Wimmin, Paul Woods, Lindy Layton, Norman Jay and Les Ryder.

FRIDAY SEPT 13

MINISTRY OF SOUND

Space 6.30am-3/5pm. DJs TBC.

SATURDAY SEPT 14

CREAM/UP YER RONSON

Amnesia 11pm-6am.

4500pst. Closing party. DJs tbc.

MONDAY SEPT 16

MANUMISSION Ku

11pm-6am. World Party closing night with DJs tbc.

WEDNESDAY SEPT 18

RENAISSANCE Pacha

11pm-6am. John Digweed and Danny Rampling.

SUNDAY SEPT 22

CLOSING PARTY Space

6.30am-5pm. DJs tbc.

WEDNESDAY SEPT 25

JDJ Kaos

11pm-6am. Andrew Galea, Chandrika and Tomislav.

Average Ibiza summer temperatures

June	July	Aug	Sept	
79	84	84	81	(temperature F)
10	11	10	8	(hours of sunburn)

Average flight costs to Ibiza (from Gatwick)

One-week return: £119
Two-week return: £109
One-way ticket to Ibiza (strictly for the hardcore): £140

Currency

Around 200 pesetas to the pound, but exchange rates go up or down. A bit like the lads and lasses in San Antonio



'manumission is a club which definitely lives up to the hype' **SKY**, 'the largest buzz to reach london this season has been the magnificence of manumissions monday nights at ku... its dancefloor heaving with 9000 happy hedonists' **The Independent** 'surreal clubbing for the previously disenchanted' **The Guardian** Weekend 'people were rowing around the pool, watched by baywatch drag queens, someone was peeling potatoes, and dwarves were making name badges, this is the true spirit of ibiza' **THE FACE** 'manumission is ibiza' **Diario de Ibiza** 'club promoters manumission are at the centre of a sex scandal, after two of their members copulated live on stage at a party they held in paris for fashion week' **mixmag** 'described by many present as the best party paris had witnessed in years... manumissions night attracted numerous supermodels, including naomi campbell, kate moss and yasmin le bon' **DJ** MANUMISSION, MUCHO SABOR, SIEMPRE FRESCO...



DIRECTION
mike & claire
manumission

OTOGRAPHY
phil silcock
3WP

ASSISTANT
jamie smith

ASSISTANT
wendy dixon

MAKE-UP
marco latte

ASSISTED BY
ah cawthorne

HAIR
n savva of ghost
0181 424 2417

ASSISTED BY
abby gurney

MODELS
mike & claire
mission 1 & 2

frey degise 6
brownen 3

macdonara 7
taina 4

nadia 5
of

elle
PREMIERE
andii 14

delbie 9
ri rhylen 13

melanie 12
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natasha 8
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shula 10
of

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0181 424 2417

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MANUMISSION



THE WORLD SERIES I B I Z A 9 6

manumission
bring you
fourteen
scandalous
parties from
the clubbing
capitals of
the world,
manchester
amsterdam
tokyo
los angeles
chicago
london
detroit
new york
paris
napoli
lisbon
belfast
ibiza
sex acts
circus shows
dwarves
drag queens
fire & cabaret
the worlds
best dj's
jon da silva
luy dup
dimitri
marcello
takko ishino
david alvarado
jymre nylon
farley jackmaster funk
marshall jefferson
danny rampling
nicky holloway
sister bliss
damian lazarus
stacey pullen
blake baxter

TRIBAL
danny tenaglia
d.j. vibe
tom & jerry boothier
claudio coccoluto
danielle davoil

**PETE TONG'S
ESSENTIAL MIX**

NUMISSION
david holmes
with many more
international dj's
still to be
confirmed,
manumission
resident
alfredo
griff
seb fontaine

in association with
mixmag
DJ
**DAZED
& CONFUSED**

every monday
night at
Privilege

the best club
in the world
opening night
monday 17th june
closing night
monday 16th sept.

we are giving away
50 free
manumission
t-shirts if
you want one
give the correct
answer to the
following question:
at the recent
manumission
party paris held
during fashion week
at the palace
which name badge
did mike manumission
stick on yasmin le bon
was it
a) sparkling princess
b) angel delight
c) chip shop girl.
leave your answer
and details on the
phone number below
0161 926 6048

manumission
The Ibiza Story
record release party
monday 2nd sept.
going out live on

**PETE TONG'S
ESSENTIAL MIX**



Privilege
CLUBS IN BARCELONA, IBIZA

MONDAYS
0161 926 6048

for the complete weekly lineups, or inclusion on our world-wide mailing list call

leave a message if you're going to be in ibiza & you feel you have performance skills we could use



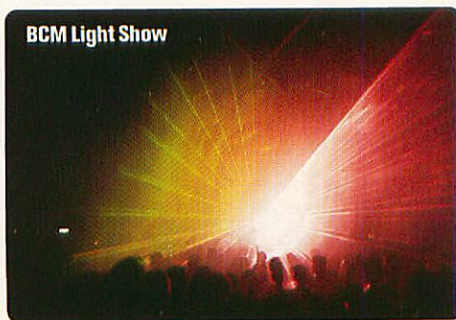


MAJORCA

"Beaver Espana" is how Club 18-30 described Majorca in their famously banned adverts. But for the last seven years, BCM in Magalluf has been flying out British DJs to add to its numerous glitzy attractions. So far this year, BCM promoter Tony Palmer's confirmed bookings include Carl Cox, Darren Emerson, Jeremy Healy, Judge Jules, Laurent Garnier, Mixmaster Morris, David Holmes, Westbam, DJ Dag, Phil Perry, Gayle San, Trevor Rockcliffe, Dimitri and Lisa Loud. Safe from the wobbly world of the lager lout, this colourful dance haven is again set to offer another alternative summer of clubbing away from the legendary White Island of Ibiza.

Muzik will at BCM for three nights in July, hooking up with the Ultimate DJ Agency to bring in Carl Cox and Darren Emerson. But it's worth noting that, however good BCM and its perfect sound system is, there are very few other clubs in Magalluf pushing good music. ➔

BCM Light Show



L O N D O N

I B I Z A

M A J O R C A

CLOCKWORK ORANGE

IBIZA 1996



EVERY WEDNESDAY (OPENING PARTY 3rd JULY - 28th AUGUST)

DJS FOR CLOCKWORK ORANGE AT ^{es}paradis ^{terrenal}

LISA LOUD, TONY DE VIT, SEB FONTAINE, BRANDON BLOCK & ALEX P (SUMMER RESIDENTS),
TALL PAUL NEWMAN, SISTER BLISS, TRANNIES WITH ATTITUDE, GRAHAM GOLD, ANDY MANSTON,
CRAIG JENSEN, TONEY GRIMLEY, ROB ROAR, TONI ONETTO, DES MITCHELL, MISS BISTO, NICKY HOLT

WATER PARTIES ON SELECTED DATES

PRE - PARTIES AT **CAFÉ MAMBO** & SUNDAY EVENINGS AT THE NEWLY DEVELOPED KANYA BAR



in association with

eternity
the voice of your generation

^{es}paradis
terrenal



CLOCKWORK ORANGE AT
BCM MAJORCA

JEREMY HEALY, JOHN KELLY, JUDGE JULES,
LISA LOUD, ANDY MANSTON
BRANDON BLOCK & ALEX P





DIVINE PRODUCTIONS

♥
DIVINES "MIDSUMMER PARTY"
@ BAGLEYS WAREHOUSE

♥ SATURDAY JUNE 22ND

ROOM 1 (PROGRESSIVE)

DANNY RAMPLING
GRAHAM GOLD
FAT TONY
NICKY HOLLOWAY

ROOM 2 (GARAGE)

PAUL TROUBLE ANDERSON
SMOKIN JO
JON MARSH (THE BELOVED)
ROY THE ROACH

ROOM 3 (DIVINE ANTHEMS)

DIVINE RESIDENTS

ROOM 4 (AMBIENT CHILL OUT)

DJ HOSE MARIE (CAFE DEL MAR)

ADVANCE TICKETS £13
(MORE ON THE DOOR)
CREDIT CARD BOOKINGS
0181 840 4852
INFO 0181 575 6103
TIME 10PM - 6 AM

♥
MISSION IMPOSSIBLE
@ THE CAMDEN PALACE

♥ SATURDAY JULY 6TH

WITH DJ'S

GRAHAM GOLD
JOHN KELLY
TALL PAUL NEWMAN
FAT TONY
NIC LOVEUR
MARC JAMES
+ 6 DIVINE RESIDENTS

ADVANCE TICKETS

£12
(MORE ON THE DOOR)

CREDIT CARD + INFO

0171 387 0428

TIME 10PM - 8AM

♥
DIVINE
@ BAGLEYS WAREHOUSE

♥ SATURDAY JULY 20TH

ROOM 1 (PROGRESSIVE)

JUDGE JULES
DANIELE DAVOLI
JOHN KELLY
FAT TONY

ROOM 2 (TECHNO)

COLIN DALE
BLU PETER
CLIVE HENRY
MATHEW B

ROOM 3 (GARAGE)

PAUL (TROUBLE) ANDERSON
ROY THE ROACH
LINDEN C
ROGER THE DOCTOR

ROOM 4 (DIVINE ANTHEMS)

DIVINE RESIDENTS

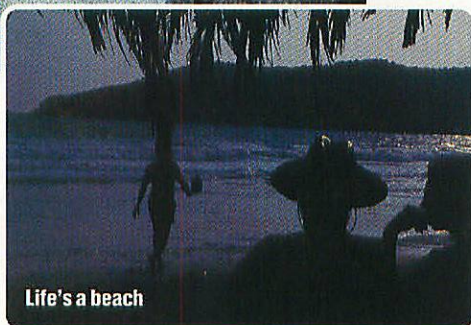
ADVANCE TICKETS £13
(MORE ON THE DOOR)
CREDIT CARD BOOKINGS
0181 840 4852
INFO 0181 575 6103
TIME 10PM - 6 AM





WEDNESDAY JULY 10
MUZIK - THE ULTIMATE MUZIK PARTY
BCM 10pm-7am. Muzik Magazine and Ultimate host with Carl Cox and Darren Emerson.
THURSDAY JULY 11
BCM 10pm-7am. Trevor Rockcliffe.
FRIDAY JULY 12
BCM 10pm-7am. Trevor Rockcliffe.
SATURDAY JULY 13
BCM 10pm-7am. Gayle San.
SUNDAY JULY 14
BCM 10pm-7am. Gayle San.
TUESDAY JULY 16
BCM 10pm-7am. Mixmaster Morris.
WEDNESDAY JULY 17
BCM 10pm-7am. Mixmaster Morris.
SUNDAY JULY 21
BCM 10pm-7am. Dmitry.
MONDAY JULY 22
BCM 10pm-7am. Dmitry.
TUESDAY JULY 23
BCM 10pm-7am. Dmitry.
THURSDAY JULY 24
CLOCKWORK ORANGE
BCM 10pm-7am. Between 1000-3000pst (depending on night). Lisa Loud, Brandon Block, Andy Manston.
FRIDAY JULY 26
BCM 10pm-7am. Phil Perry.
SATURDAY JULY 27
BCM 10pm-7am. Phil Perry.
TUESDAY JULY 30
BCM 10pm-7am. Mijk Van Dijk.

MONDAY JUNE 24
BCM 10pm-7am. Mixmaster Morris.
TUESDAY JUNE 25
BCM 10pm-7am. Mixmaster Morris.
TUESDAY JULY 2
BCM 10pm-7am. David Holmes.
WEDNESDAY JULY 3
BCM 10pm-7am. David Holmes.
THURSDAY JULY 4
BCM 10pm-7am. Trevor Fung.
FRIDAY JULY 5
BCM 10pm-7am. Trevor Fung.
SATURDAY JULY 6
BCM 10pm-7am. Trevor Fung.



MONDAY JULY 8
MUZIK - THE ULTIMATE MUZIK PARTY
BCM 10pm-7am. Muzik Magazine and Ultimate host tonight with DJs Carl Cox and Darren Emerson.
TUESDAY JULY 9
MUZIK - THE ULTIMATE MUZIK PARTY
BCM 10pm-7am. Muzik Magazine and Ultimate host with Carl Cox and Darren Emerson.

WEDNESDAY JULY 31
RIU PALACE.
 10am-7pm. Mijk Van Dijk.
FRIDAY AUG 2
BCM 10pm-7am. Mijk Van Dijk.
TUESDAY AUG 6
BCM 10pm-7am. Mijk Van Dijk and Paul Van Dyk.
WEDNESDAY AUG 7
BCM 10pm-7am. Mijk Van Dijk and Paul Van Dyk.
FRIDAY AUG 9
BCM 10pm-7am. Mijk Van Dijk.
SUNDAY AUG 11
BCM 10pm-7am. Marco Zaffarano.
MONDAY AUG 12
BCM 10pm-7am. Marco Zaffarano.
SUNDAY AUG 18
CLOCKWORK ORANGE
BCM 10pm-7am. Between

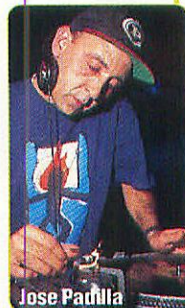
SUMMER COMPILATIONS

TO mark the onset of another summer clubbing season, React and Avex UK are releasing follow-ups to their highly-acclaimed chilling albums, Jose Padilla's "Cafe Del Mar" and Phil Mison's "Chill Out: The Album". Both are destined to become as vital as any of the 10 albums listed in our Ultimate Chill chart (below left).

Jose Padilla's offering features exclusive recordings from his many close friends, while Mison's is a double album of radiant gems and chill-out house. The exclusive track-listings are as follows:

JOSE PADILLA PRESENTS... - "Cafe Del Mar: Volumen Tres" (React)

AFTERLIFE - "Blue Bar" (Deep Space)
PRESSURE DROP - "Dusk" (unreleased)
MIRO - "Emotions Of Paradise" (Miro)
PAT METHENY - "Sueno Con Mexico" (ECM, Germany)
NIGHTMARES ON WAX - "Night Interlude (Original Version)" (Warp)
NOVA NOVA - "Tones (Exclusive Mix)" (F Communications, France)
JOSE PADILLA - untitled (unreleased)
ALEX NERI - untitled (unreleased)
 plus seven more tracks yet to be cleared



Jose Padilla

VARIOUS ARTISTS - "Chill Out: Volume Too (Mixed by Phil Mison)" (Avex UK)

DUB POETS - "Black & White" (Massive B, USA)
VIRGO - "Going Thru Life" (Trax, USA)
BASIL HARDHAUS - "Breezin'" (Nu Groove, USA)
D-CODE - "Heavenly" (Vyrus)
MOODSWINGS - "Jazzman" (Atreus Recordings)
SENSORY PRODUCTIONS - "Luv An' I Feel It (Love Down 909 Mix)" (Other)
DUB TRACTOR - "Scary" (Flex, Denmark)
SHAZZ - "Intro" (F Communications, France)
DJ DUKE - "Trent" (Power Music, USA)
JUNGLE WONZ - "Time Marches On (Club Mix)" (Trax, USA)
DAVE ANGEL - "Big Tight Flares" (Blunted)
EDGE 18 - "Storm" (Edge)
ALTER EGO - "Soul Free" (Eye Q)
RULE ONE (AKA PHIL MISON) - "No Open Fires" (unreleased)
LESS STRESS - "Strange And Distant Music" (Junior Boys Own)
ORO MALL - "Peepit" (white label)
MIND OVER RHYTHM/PLAID - "Big Warm Flow" (Rumble)
SALT TANK - "Eugina" (Internal)



Phil Mison

1000-3000pst (depending on night). Jeremy Healy, Judge Jules and Andy Manston.
TUESDAY AUG 20
BCM 10pm-7am. Mark Spoon.
SATURDAY AUG 24
BCM 10pm-7am. Trevor Rockcliffe.
SUNDAY AUG 25
BCM 10pm-7am. Trevor Rockcliffe.
SATURDAY AUG 31
BCM 10am-7am. Gayle San.
SUNDAY SEPT 1
BCM 10pm-7am. Gayle San.
TUESDAY SEPT 10
BCM 10pm-7am. Laurent Garnier.

WEDNESDAY SEPT 11
BCM 10pm-7am. Laurent Garnier.
FRIDAY SEPT 13
BCM 10pm-7am. Trevor Rockcliffe.
SATURDAY SEPT 14
BCM 10pm-7am. Trevor Rockcliffe.
TUESDAY SEPT 17
CLOCKWORK ORANGE
BCM 10pm-7am. Between 1000-3000pst (depending on night). John Kelly, Alex P and Andy Manston.



THE ULTIMATE CHILL

10 essential summer holiday CDs

EDDIE "FLASHIN" FOWLKES & 3MB - "Technosoul" (Tresor)
MANUEL GOTTSCHEG - "E2-E4" (Racket)
VARIOUS ARTISTS - "Cafe Del Mar: Volumen Dos" (React)
ERIC KUPPER PRESENTS K-SCOPE - "From The Deep" (Tribal UK)
HYPNOTONE - "Ai" (Creation)
DEEP DISH PRESENTS... - "Penetrate Deeper" (Tribal UK)
THE ORB - "Adventures Beyond The Ultraworld" (Big Life)
VARIOUS ARTISTS - "Chill Out: The Album (Mixed by Phil Mison)" (x:press)
HIGHER INTELLIGENCE AGENCY - "Colourform" (Beyond)
ST GERMAIN - "Boulevard" (F Communications)

Average Majorca summer temperatures

June	July	Aug	Sept	
79	84	84	81	(temperature F)
10	11	10	8	(hours of sunburn)

Average flight costs to Majorca (from Gatwick)

One-week return: £145 upwards
 Two-week return: £359 upwards. Cheaper flights are available if you fly from Stansted (£129 upwards)
 One-way ticket to Majorca (strictly for the hardcore): £145 upwards

Currency

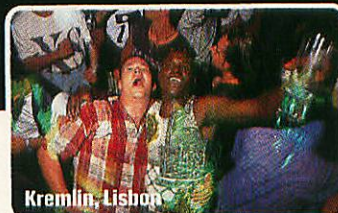
The same as Ibiza



Castelo De Montemor-O-Velho, Coimbra



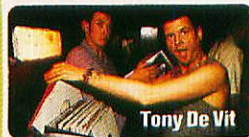
Cascais



Kremlin, Lisbon

SUMMER 1995

THOSE WHO ROCKED IT



Tony De Vit

Tony De Vit at Manumission's night at Ku, Ibiza
DJ Vibe at Kremlin, Lisbon
Phil Mison at Cafe Del Mar, Ibiza
Norman Jay's six-hour set in the back room of Cream's night at Ku, Ibiza
Darren Emerson at BCM, Magalluf
Sibby at Cafe Del Mar, Ibiza
Derrick May at Space, Ibiza
Miles Hollway and Elliot Eastwick at Kremlin, Lisbon
Paul Oakenfold at Cream at Ku, Ibiza

THOSE WHO LOST IT

Brandon Block... everywhere in Ibiza
The gurners in the swimming pool at Ku, Ibiza
The British yob who crapped out of the window of an Club 18-30 bus along San Antonio Bay, Ibiza

THOSE WHO WERE LATE

British Airways... of course

International Directory

IBIZA

Amnesia, San Antonio Road, San Raphael
Cafe Del Mar, General Balanzat, San Antonio
Es Paradis, Pasaje Doctor Fleming S/N, San Antonio
Kaos, C/ Salvador Espriu S/N, San Antonio
Ku, San Antonio Road, San Raphael
Sa Trinchica Cafe, Salinas Beach, Playa D'en Bossa
Space, Playa den Bossa, San Jose
Star Club, San Antonio

MAJORCA

BCM, Magalluf
Riu Palace, Playa Da Palmes

PORTUGAL

Alcantara Mar, Rua Da Cozinha Economica 11, Lisbon
Climacaz, Lisbon
Fragil, Rua Da Atalaia 126, Lisbon
Kremlin, Avenue 24 De Julho 68, Lisbon

FORMENTERA

Contact your local travel agents for details. The React crew tell us this could be the next best summer clubbing destination

MIKINOS

Contact your local travel agents for details. Nicky Holloway tells us this could be the next best summer clubbing destination

All information and dates are correct at the time of going to press, but some DJs, events and dates are liable to change. This is the Continent, after all

PORTUGAL

The first three weeks in Portugal look like being the busiest clubbing period, with many UK clubs and jocks planning to appear. Recent months has seen the likes of Underworld, Sneak, Armand Van Helden and Deep spin, so you can expect DJs of a similar quality to be there. As Muzik has consistently stated, Kremlin in Lisbon is the real home of house music in Portugal. With the mighty DJ Vibe at the helm, this club is as vital to the world network of house as The Sound Factory, The Sub Club or The Warehouse. Pacha in Porto is also a great club to experience. Be sure to check both Kremlin and Pacha out. See the International Directory elsewhere on this page for details of clubs in Lisbon.

Muzik Presents - Summer 1996

MONDAY JULY 8

MAJORCA: THE ULTIMATE MUZIK PARTY

BCM 10pm-7am. Following Cox and Emerson's link-up at Cream in Paris (when the latter tore the place apart), Muzik Magazine and Ultimate now host the first of three nights at BCM with the same two frontline of DJs.

TUESDAY JULY 9

MAJORCA: THE ULTIMATE MUZIK PARTY

BCM 10pm-7am. Muzik Magazine and

Ultimate host with Carl Cox and Darren Emerson on the decks.

WEDNESDAY JULY 10

MAJORCA: THE ULTIMATE MUZIK PARTY

BCM 10pm-7am. Muzik Magazine and Ultimate host with Carl Cox and Darren Emerson on the decks.

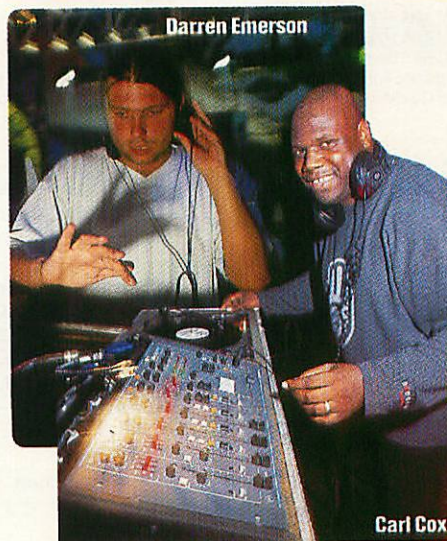
THURSDAY JULY 11

IBIZA: CREAM - THE ULTIMATE MUZIK PARTY

Amnesia 11pm-6am. 4500pst. OR The Cream Of Ultimate Muzik party. There, chew on that. Tonight, the Muzik and Ultimate team bring Carl Cox and Darren Emerson to Ibiza from Majorca, joining forces with Cream and DJs Nick Warren and Andy Carrol. As a special treat to all Muzik readers, LTJ Bukem will host another of his inspirational Logical Progression parties on the outdoor terrace. This is set to be one of the best Ibiza parties all season, finally bringing Amnesia back to its best. Even if we do say so ourselves.



LTJ Bukem



Carl Cox



NEW
MUSICAL
EXPRESS
NME

COME AND HAVE A READ
IF YOU THINK YOU'RE
HARD ENOUGH!

NME – writing fit. Every Wednesday 85p

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The great thing is that you travel on the scheduled airline services of Lufthansa and its partners Business Air and Lauda Air, who have all won numerous awards for reliable, high quality service. Together, we'll take you round Europe in style, in comfort and safety, incredibly cheaply.

The catches?

Surprisingly few catches and not particularly restricting. Basically you have to be under 26 (or under 31 if you're a student). You have to take between four and ten flights, and you must start and finish your journey in the UK/Ireland. Full details in our brochure.

Claim your free "Exploring Germany" guide

When you're going to or through Germany, this book is a must. It highlights all the places where you can have a great time – from sightseeing and cultural attractions

to the liveliest bars and clubs. A really invaluable book and we're giving it away free!

Just complete and return the coupon for your free "Exploring Germany" booklet, we'll also send you our YES 96 guide and a list of all STA Travel/Usit/Campus Travel Agents in the UK where you can purchase the Lufthansa YES pass.

Give yourself the freedom and riches of Europe this summer.



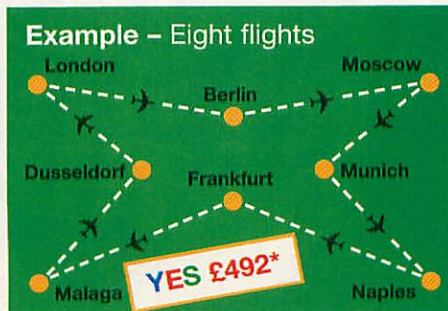
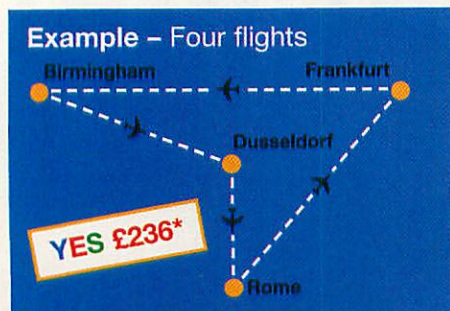
Thumbing around Europe may be romantic, but travelling can be a hassle. The train may take the strain but it also takes time. On the other hand, who can afford scheduled air travel?

You could: with the Lufthansa YES Pass – Young Europe Special. YES lets you travel on scheduled flights with Lufthansa, Europe's leading airline, and selected partners (no, don't stop reading – you really can afford it!)

You can buy a lot more time, a lot more travel and safety – for not a lot more money. You plan your own itinerary with maximum

flexibility on the Lufthansa network and travel to over 90 destinations in 35 countries in Europe. This year we've added even more – like Larnaca, Thessaloniki, Catania, Nizhniy Novgorod, Samara, and Palma de Mallorca.

These destinations are split into 2 Zones (according to geographical location). You pay only £59 for each flight within Zone 1 (eg Manchester to Munich, Frankfurt to Madrid) and £69 for each flight between zones 1 & 2 (eg Munich to St. Petersburg). For comparison, the standard tourist fare with Lufthansa London to St. Petersburg is £446*, and with YES only £256*!



*Departure and security taxes not included

Please send my free YES 96 pack, including 'Exploring Germany'.

Name

Address

Postcode

Name of this publication

Are you a full-time student? Yes ☐ No ☐

Date of birth / /

Return to: Lufthansa Young Europe Special, Fenton Way, Basildon, Essex SS15 6TY.



Lufthansa

Muzik's essential club guide

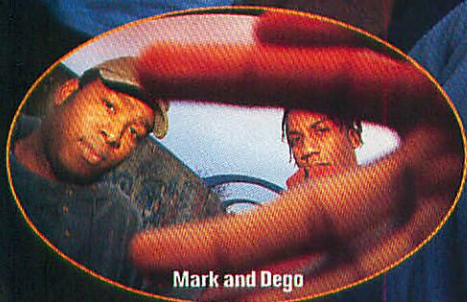
insomnia

listings compiled by **Rachel Newsome** edited by **Ben Turner**

Please fax all club listings for next month (Wednesday 10 July – Tuesday 13 August) to: 0171-261-7100

Please include full venue address and phone number

Full Circle, Chertsey



Mark and Dego

DIRECT-DRIVE (the next five)

- 2 HARD TIMES RE-OPENING (Leeds, June 29)
- 3 JUNGLEMANIA 6 (Milton Keynes, June 15)
- 4 REPUBLIC (Sheffield, June 14)
- 5 S.L.A.G. SECOND BIRTHDAY (Birmingham, July 5)
- 6 CUT THE CRAP TOUR (Brighton, June 17)

CLUB OF THE MONTH

NOTTINGHAM: BREEZIN' – REINFORCED RECORDS NIGHT

Deluxe, Street James Street. 01159-417-467

FRIDAY JUNE 14

BYPASSING Nottingham's usual crop of established house nights, Breezin' cruises along the grooves of the experimental breakbeat motorway. Traversing several lanes, from dreamy ambience to rollin' hardstep, this innovative monthly club pushes the cutting edge of jungle, with LTJ Bukem and Fabio both appearing as guests at the past two events. Run by Nottingham junglists Nebula 2, it's the most visible point of access to their underground activities, which include managing their own Breezin' Prince imprint. They organise deep techno nights, too.

"We started the club because there are so many house nights in Nottingham and we thought that there needed to be something else," say Nebula 2. "When Bukem played, he thought it was wicked and Fabio also told us that he really loved to come up here, because he enjoyed having the freedom to play whatever he wanted to."

Breezin' is already the biggest drum 'n' bass night in Nottingham and words cannot describe how excited we are about it."

Now into its fourth month, Breezin' has steadily built itself a glowing reputation way beyond all expectations and has acquired a loyal following to match. Taking to the decks alongside the resident DJ MRB this month are none other than Mark and Dego of Tek 9 and 4 Hero fame, plus the legendary Doc Scott. The night marks a special Reinforced Records showcase designed to explore the outer frontiers of breakbeat. And as Nebula 2 themselves began life recording for Reinforced, it promises to be something of a family affair.

Right in the eye of Nottingham's jungle storm, Breezin' is without doubt its worst kept secret.

Thirst Aid

Cold drinking water is freely available at the following clubs. For further details, telephone Muzik on 0171-261-5993



BRUNEL ROOMS (Swindon)
BUGGED OUT (Manchester)
CHECKPOINT CHARLIE (Reading)
COMPLEX (London)
CREAM (Liverpool)
THE END (London)
ESCAPE (Brighton)
THE GARDENING CLUB (London)
GLOW (Pitsea)
GOLDEN (Manchester)
HACIENDA (Manchester)
HAYWIRE (Leeds)
LAKOTA (Bristol)
NAUGHTY BUT NICE (Hereford)
NICE (Newcastle)
PELICAN (Aberdeen)
RIPE (Mansfield)
RISE (Sheffield)
SHICKER (St. Ann's)
SHINDIG (Newcastle)
SPICE (Liverpool)
TEMPLE OF SOUND (Dublin)
VOODOO (Liverpool)
WILDOLFE (Perth)
WOBBLE (Birmingham)
ZAP (Brighton)

FOR A FULL LIST OF CLUB ADDRESS & PHONE NUMBERS SEE

THE DIRECTORY

MUZIK'S A-Z OF UK VENUES ON PAGE 196

WEDNESDAY JUNE 12

BIRMINGHAM: DECADENCE Bakers. £5. Jeremy Healy gets on the case.

BRISTOL: SHIMMY Club Loco. 9.30pm-3am. £3/£2. Timo Maas, Adrian and Fluid.

LEEDS: d.o.p.e. The Mex. Info 0113-279-3045. 9-2am. £4. Peshay, Mowgli and guests.

LONDON: THE LOFT HQ. Info 0181-813-5266. 9.30-3am. £5. Paul "Trouble" Anderson... Paul Woods and Jon Pleased host PLEASED (Velvet Underground. 10.30-3am. £6)... Roberto Mello and Zaki D are in SPACE (Bar Rumba. 10-3am. £5/£3)... Ro and Dave Denise spin at EXPANSIONS (Plastic People. Info 0181-668-2664. 8-2am. £5)... Terry Mitchell and Keith Fielder are at ELECTRIC UNDERGROUND (The Gardening Club. Info 0181-317-4726. 10-3am. £5/£3/£2)... Affie Yusuf plays at DEEP SPACE - MISSION 2 (The End. 11-7am. £14/£12)... Little Pete, Pascha and Mike Odyssey jam at QUADRAMANA (The Gardening Club. 10.30-3am. £5/£4).

THURSDAY JUNE 13

BRIGHTON: PINK KOKONUT The Zap. 10pm-2am. £3.50/£2.50. Featuring Love Train.

DERBY: PURE NOVA Conservatory. 10pm-2am. £3/£2. John McCready.

DUBLIN: SHOCK Temple Of Sound. 11-late. £4/£2. Liam Dollard, Warren Kiernan and guests.

EDINBURGH: MINISTRY OF CHOCOLATE The Attic. 10-3am. £3. Dave Smith and guests.

HASTINGS: QUALITY CONTROL The Pier. 9pm-2am. £6. Matt Jam Lamont joins residents, Dan Montuschi and Alex Hamilton.

LONDON: SPEED Mars. 10-3.30am. £5. Fabio, LTJ Bukem, Conrad and guests... Carl Cox hosts ULTIMATE BASE (Velvet Underground. Info 01403-267-3760. 10-3am)... Conemelt's Ashley Marlow and Harry K play FREESTYLE (The Crossbar. Info 0181-961-5490. 9pm-3am. Free)... Rohan, Alan, Lowrider and DJ Moniker spin drum 'n' bass 'n' weird beats at ROTATION (The Blue Note. 11-late. £4/£3).

MANCHESTER: DISCUSSION, DANCE, DOPE Hacienda. 10pm-2am. Irvine Welsh, Fat City and Dave Haslam chew the fat... BLUEPRINT (South. Info 0161-861-7270. 10-2am. £4/£3) Jason Boardman busts the borders of funk with Pleasure Records' Mr Scruff and Dave Rofe... PROGRESS gatecrashes Sankkeys (Sankkeys Soap. 10-4am. £6/£5) with Chris & James.

NEWCASTLE-UNDER-LYME: SPOILT Time And Space. Info 01782-717-711. Adrian Luvdub.

NOTTINGHAM: LARGE PORTION Deluxe. 9.30-2.30am. £2.50. Ian Tatham, Dave Congrove and Martin Nesbitt... Matt Shelton and Colin YB play at SPANK IT (The Hippo Club. Info 0115-956-1181. 10.30-2am) with Ashton Gray and Gary Prail playing drum 'n' bass... Cleveland City Records join Jon of the Wicked Bitches, Dave Grantham and Matt Wolfe spinning at THE GARAGE (The House. Info 0115-956-5324).

SWINDON: DIG THE NEW BREED The Brunel Rooms. Info 0973-339-992. 9-2am. £3/£2. Adrian, Tim, Warren, Ross and Gerard.

FRIDAY JUNE 14

ABERDEEN: THE SECRET GARDEN Joy. 10-2am. Alan Sadler sweats it out behind the decks.

ABERYSTWYTH: HARDCORE MAYHEM Porkeys. Info 01970-880-373. 8-1am. Muzik cover stars, Slam, join DJ Jeff.

ASTWICK: LICK IT! Tudor Oaks Country Club. Info 01908-673-17. 9pm-2am. £3/£6. John McCready, Magic Alec and Julian James.

BASINGSTOKE: THE LONG GOOD FRIDAY The Playhouse. 9-2am. £6/£5. With Steve Moule, Grant James, Michael Speale and Stuart Joseph.

BIRMINGHAM: SLAG Steering Wheel. Info 0121-666-7551. 10-2am. £7/£6. Danny Jones and Doc Savage take control... Jon Hollis, Mark Jarman and Jem Atkinson host CRUNCH (The Venue. Info 0121-472-4581. 10.30-6am. £7/£6)... Richie Roberts invites a selection of special guests to co-host Birmingham's longest-running Friday night at LOVESEXY (Bakers. 10-late).

BRIGHTON: SOUTH The Zap. 10-3.30am. £7.50/£6.50. Featuring Eric Powell... Relief's DJ Sneak brings the sound of Chicago to Brighton at CLUB FOOT (The Escape. Info 01273-726-311. 10-2am. £6/£5)... Sean Quinn and Mike Panteli get into a groove at THANK FUNK IT'S FRIDAY (The Escape. 10-2am. £4.50/£3)... Kenny Ken explores THE JUNGLE UNDERGROUND (The Beachcomber. 10-4am. £4.50/£3.50).

BRISTOL: TEMPTATION Lakota. 9.30-6am. £7/£6/£5. DJ Dag and Jon "00" Fleming keep it hard but sweet with Way Out West's Jody, Ian Wilkie and Leon Alexander... Sasha and Lee Fisher lead the REVOLUTION (Club Leo. Info 0831-493-455. 9.30-3am. £7) with James Lavelle making his debut at the club.

BURNLEY: STAR SPANGLED Club XPO. Info 01282-422-050. 9-2am. David Dunne and Grainne Landowski entertain with big choons.

COVENTRY: KLASS. The Coliseum. Info 0973-882-210. 9pm-2am. £6/£5/£4. Christian Woodyatt, Jon Paul and Hoi Polloi.

DERBY: THE FRIDAY CLUB Blue Note. Info 0115-944-4277. 10-2.30am. £5/£4. Ricky Stone.

DUBLIN: TEMPLE OF SOUND Temple Of Sound. 11-late. £6/£5. Johnny Moy, Billy Scurry and Stephen Mulhall... Clare Maloney hosts QUADRAPHONIC (The Kitchen. 10.30-late).

EDINBURGH: PURE Venue. 10.30-3am. £7/£5. Twitch, Brainstorm, The Bill and The Dribbler... Billie Caldwell and Gordon Mac spin at SUBLINE (Wilkie House. 10-3am. £8/£6).

GATWICK: JOY The Gatwick Manor. Info 0181-681-5802. 10-late. £7/£6. Graham, Phil James, Andy Maddox, James and guests spin mutant electronica.

GLASGOW: SLAM The Arches. 11-3am. £7. Meikle & McMillan.

GUILDFORD: ABSOLUTELY FABULOUS Bojanglez. Info 01483-304-202. 9-late. £6/£5. Davey G with guests Nipper and Rav.

HASTINGS: DEEP COVER The Pier. 9pm-2am. £6. Mickey Finn and the gorgeous DJ Rap.

HEREFORD: NAUGHTY BUT NICE The Rooms. 10-2am. £6. Join Brandon Block.

KIDDERMINSTER: TUT TUT Knights. 9-2am. £5. Tom Slav and Wayne Good man the decks.

KINGSTON-UPON-THAMES: GOING GA-BA Bishops Hall. 10-4am. £8/£6. Guests Tricky Dicky and Tom 'n' Jerry Bouthier join Matt Maddladd.

LEEDS: UP YER RONSON Pleasure Rooms. 10-4am. £9/£7. Fathers Of Sound and Brandon Block.

LEICESTER: GOODBYE CRUEL WORLD. Street Life. 10pm-3am. £7/£6/£5. Justin Berkman and Jon Beckley... Craig Walsh guests at ZEN (The White Room. Info 0116-283-4410. 10pm-3am. £6/£5).

LIVERPOOL: EAST OF EDEN Eden. 9-5am. £7. With Rocky & Diesel... Daz Saund is at FREQUENCY (Clear. 10-3am. £5) with Jon Berry & Trix...

CREAM (Nation. Info 0151-709-1693. 10-4am) gets Euro footy fever with Graeme Park, Andrew Weatherall, Boy George and Norman Jay playing for England and Claudio Cocoluto, Ricky Montanari and Flavio Vecchi playing for Italy.

LONDON: ABSOLUTE - MUZIK PARTY Coliseum. Info 0171-582-0300. 10-6am. £10/£7. Dave Clarke, Neil Landstrumm, Darren Emerson, "Evil" Eddie Richards, Paul Thomas and Gabby... Pete Tong returns to FRISKY? (Ministry

Of Sound. 10.30-6.30am. £10/£6) with Jon Da Silva and Sister Bliss... Fabio Paras, David Holmes, Steve Johnson, Jon Cooke, Gayle San, Sour Records and Emotive Records select-a-disc at VOYAGER (Complex. 10-5.30am. £12/£10/£8)... Tall Paul, Steve Lee, Nancy Noise, Lottie and Darren Payne live it up at THE GALLERY (Turnmills. Info 0891-516-666. 10-7.30am. £10/£8)... Nancy Noise, Steve Lee, Craig Jensen and Joe Fish are at SOOPER BITCH (EC1 Club. Info 0171-226-7792. 10-6am. £10/£4)... John Kelly, Luke Neville and Marky P step out at GLITTERATI (The Cross. 10.30-4.30am. £12)... GARAGE (Heaven. 9-3am. £7)... Join Outland Records as they WHOOP IT UP (The Gardening Club. 11-5am. £8/£6) with Dominic Moir, Scott Mac, Joel Xavier, Nick Hook, Terry Marks and Lekker... DJ Sneak, Mr C, Layo, Stick and Rob Woo are all at FLAVOUR (The End. 10-6am. £10/£8) with guests Basement Jaxx... Nicky Holloway hosts THE VELVET UNDERGROUND (Velvet Underground. 10.30-4am. £10/£8) with Frankie Foncett... Keith, Abbey and Clive Johns get funky at JAZBAH (The Square Room. Info 0171-738-6527. 10-3.30am. £5/£3)... Kelvin Andrews and the (Primal) Scream Team cut 'n' paste at THE BIG KAHUNA BURGER (Smithfields. Info 0973-869-021. 9.30-late. £7/£5) with Dan and Jon Kahuna... Fat Tony spins at DELICIOUS (The Boulevard. 10-4am. £9/£7) with Smiffy and James Anthony... Scott Mac, Rob Blake and John Kelly are at SLINKY (Legends. 10-5am. £10/£7/£5)... Graham Gold and Darren Pearce reside at PEACH (Leisure Lounge. 10-6am. £7) with Laurence Bignall and Jay C... Eddie Piller, Jean Young, Kershaw, Stuart Kirkman and Ali B are at MAGIC BUS (The Blue Note. 10-5am. £7/£5)... John Kelly, Luke Neville, Luis Paris and Jon Casey host MAYBE BABY (Cloud 9. £10)... Get soulful with Kittie, Abbey and Clive at JAZBAH (Square Room. 10-3.30am. £5/£3)...



Pic: Jamie B

Full Circle, Chertsey

checkpoint charlie fortnightly fridays

putting the bing back into clubbing



MISSION BRIEFING #05

friday july 19
the republic, sheffield

jon pleased wimmin
richard ford - pierre



watchtower residents

richard ford - pierre mansour- stripe

june 14

carl cox - nancy noise
bunker: clive henry

june 28

joão daniel (lisbon) - billy nasty
derek dehlarge in the bunker

july 12

justin robertson - nancy noise
in the bunker: richard fearless

july 19

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at a countryside location**

armand van helden - dave angel
phil mison at sunrise

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gun street, reading, berkshire

9pm-4am £9/£10 non-members

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kamoflarge

single released july 15
see it **buy it** hide behind it
billy nasty jagz kooner and gary burns
on checkpoint records



VOODOO

Every Saturday @ Clear

051 Complex (Next to 051 Cinema),

Mount Pleasant, Liverpool 1

9.30pm - 3.30am

Tel: 0151 709 6909. Info :0151 733 6097.

Admission : £7 members / £8 others.

THE DARK NIGHT RETURNS

JUNE 8TH JEFF MILLS, DAVID HOLMES (9pm-4am £8)

JUNE 15TH DARREN EMERSON, DARREN PRICE

JUNE 22ND PAUL VAN DYK, KRIS NEEDS

JUNE 29TH ANDREW WEATHERALL, HUGGY

JULY 6TH BILLY NASTY, CARL COX (9pm-4am)

JULY 13TH JUSTIN ROBERTSON, ERIC POWELL

JULY 20TH DAVE CLARKE, KRIS NEEDS

Residents Andy Nicholson
Steve Shields
Monthly Kris Needs
David Holmes

BIG CHILL MUZIK STAGE

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PEOPLE LIKE US TWISTED SCIENCE CALVIN SLACKS SOUNDS FROM THE GROUND THE
COSMONAUT BEN GUIVER RUMPUS ROOM DJS PAUL THOMAS WISHMOUNTAIN
PORK RECORDINGS SOUND SYSTEM WITH FILA BRAZILIA & THE SOLID DOCTOR SPYKID
BEN WILLMOTT SKYLAB SOUND SYSTEM BEING DJ ROCKITT SPRING HEEL JACK

NON-STOP CHILLED SOUNDTRACK TO YOUR
EATING AND DRINKING WITH N4 ERIC, DJ
SPACEHOPPER, CEDAR LEWISOHN, WOOD,
DORIAN (THE BLUE ROOM), CLOUD 9,
MATT BLACK, THE BLACK BITCH,
PURR, KNIGHTS OF THE OCCASIONAL
TABLE, OFFSHORE STATE CIRCUS,
CHILL OUT RECORDS, THE MELLOWTRONS, JOE
NATION, OBLIQUE FLIKER, SPACE, THE CHILL
PIGRIMS, TONY MORLEY



GLOBAL HEADZ STAGE

90s Style World Music

ZION TRAIN JOI TALVIN SINGH / FUTURE SOUND OF INDIA LOOP GURU EARTHTRIBE
NITIN SAWHNEY UP BUSTLE & OUT YAM YAM NELSON DILATION ONE TREE ISLAND
DJS AZUKK MUSLINGAUZE SUNDAY SERVICE (LEEDS) THE LOST MUSIC OF
CELTARABIA ANOTHER FINE DAY DIVERSITY OF LIFE EVA-LUTION ZOWIE:FRANCE
CLASSICAL DJS LAND OF MY MOTHERS SOUND SYSTEM GABI (KISS FM)

NINJA TUNE / STEALTH

FEATURING
COLD CUT
UP BUSTLE AND OUT
DJ VADIM
THE HERBALIZER

HYPNOTIQUE

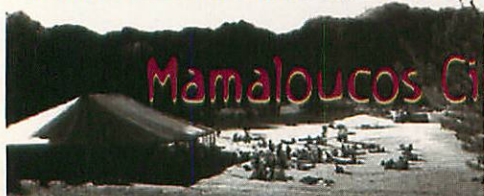
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Soundscape from the BIG CHILL mixed by PETE LAWRENCE

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Roy, Sequenci, Dean and special guests emit a psychedelic **TRANSCEND** (Adrenaline Village, Info 0171-289-5446, 10-6am, £10/£8/£6)... Danny Rampling, Steve Lee, Tall Paul, Sister Bliss and Darren Payne provide top draw clubbing at **THE GALLERY** (Turnmills, Info 0291-516-666)... Tsuyoshi Suzuki and Mark Allen **RETURN TO THE SOURCE** (The Fridge, 10-6am, £10/£8) with live sounds from Brighton hard trancers, Deviant Electronics. **MANCHESTER: BUGGED OUT** Sankeys Soap, 10-3am, £6/£5, Relief's Gemini and Slam's Orde Meikle go for a cross-generic drive with resident James Holroyd... Joe T Vanelli, The Fathers of Sound and DJ Ralph play **PLANET SHINE** (Hacienda, 10-3am, £7/£4)... Mr. Scruff and Guy Gondwana do it for the love of **DUBISM** (The Roadhouse, Info 0161-237-3435, 10-3am, £3) **MIDDLESBOROUGH: SUGAR SHACK** Empire, £8, Jon Pleased Wimmin, Gordon Kaye and The Chimera European Circus. **NEWCASTLE: NICE** Planet Earth, Info 0191-232-5255, 10-2am, £6/£5, Farley Jackmaster Funk spins. **NEWCASTLE-UNDER-LYME: VOYEUR** Time And Space, 9-2am, £7/£6, Catch Marc Auerbach and Tony De Vit on the decks. **NORTHAMPTON: WHAT A LIFE** The Vault, Info 01604-268-60, 9.30-2am, £6/£5, Get a life with Tall Paul and Craig Campbell. **NORWICH: OFF HER FACE** The Waterfront, 10-6am, £7/£6, Bukem's Logical Progression arrives in Norwich alongside Peshay, Mike Bolton, MC Conrad and Kid Loops. **NOTTINGHAM: ATHLETICO** Deluxe, £8/£6, 4 Hero's Dego and Mark join Doc Scott for a night of Reinforced drum 'n' beatz... Steve Butler, Richard Frost and Breeze throw a summer Latin special at **MADHOUSE** (The House, Info 0115-956-5324). **OXFORD: TRANSMISSION** The Zodiac, 10-2am, £5/£4, Oz and Juno. **PERTH: WILDLIFE** Ice Factory, Info 01382-581-140, 10-1am, £8/£7, Pre-match Scotland versus England night with Darren Stokes.

PLYMOUTH: CYDONIA Club Oz, 10-2am, £3, Ben Rubin, Al, The Twilight Twins, Kid Paul, Osaka and Flex. **PRESTON: CHEEKY MONKEY** The Institute, 10-2am, £4, Dominic North and Dave Williams. **READING: THE FULL MONTY** The Holy Rooms, 10-4am, £8/£7... Ford, Pierre and Stripe host at **CHECKPOINT CHARLIE** (Alleycat Live, Info 0171-486-1877, 9-4am, £9/£8). **ROMFORD: CULTURE SHOCK '96** Hollywoods, 9-3am, £8/£6. **SHEFFIELD: RISE** Leadmill, 10-4am, £8/£6, Al McKenzie and Wobble's Phil Gifford blend happy party tunes and hard house... Gatecrasher throws **MUSIQUARIUM** (The Republic, 9.30-4am, £15) with Paul Oakenfold, John Digweed, Dave Seaman, Rocky & Diesel and Steve Lee. **SOUTHAMPTON: CREDIT** 18 Jolly's, Info 0378-863-111, 9-2am, £5/£4/£3, With Phil Perry, Trevor Rockliffe and Betts. **STAFFORD: SWOON** Colliseum, Info 01785-229-384, 9-2am, £7/£6/£5, Dave Seaman and Mark Rowley. **STOKE-ON-TRENT: SIN CITY** Left Bank Club, Info 01782-410-733, 9-2am, £6/£5, Mike E Bloc, Sanjay and John Taylor. **SWANSEA: UP FOR IT** Escape, Info 01834-812-570, 9-2.30am. **SWINDON: THE FRUIT CLUB** Brunel Rooms, 9-3am, £7/£4, Luvdup, Alan Stevens and KGB. **YARM: PUSSY GALORE'S FLYING CIRCUS** Tall Trees Hotel, 9.30-2am, £7, Dizire Dubfire, Amanda Hammond and Malcolm Dale.

SATURDAY JUNE 15

ABERDEEN: EXODUS Exodus Nightclub, 10-late, Chris Knox, Tobias Schidt, H123 and Titch... Join Austyn Davidson & Nigel Graham and **CELEBRATE LIFE** (Joy, 10pm-2am) **BASINGSTOKE: CLUB** ADRENALIN The Playground, 9-2am, £8/£7, Vinyl Groover, Supreme, NS, X Fade and MC Ninja. **BEDFORD: GOD'S KITCHEN** Riviera Lights, Info 0973-733-376, 8-6am, £10/£8/£6, Featuring Tony De Vit,

Tony G and Mark Russell. **BELFAST: CHOICE** The Art College, Info 01232-776-084, 9-1.30am, £10, Tim Taylor spins with Alan Ferris, Dee O'Grady and Keith Connolly... Warren Le Soer, Mark Jackson and Eamon Breagon show a little **WISDOM** (The Network Club, Info 01232-237-486) **BIRMINGHAM: WOBBLER** Venue, Info 0121-233-0339, 11-7am, £8/£6, John Kelly and Mr C join in the frolics... **FUN!** (Steering Wheel, Info 0121-622-1332, 10-late, £8)... Mark Moore and Rob Ror are at **MISS MONEYENNIES** (Bonds, 9.30-late, £12/£9.50)... Sister Bliss rules at **REPUBLICA** (Bakers, Info 0121-633-3839, 10-3am, £8/£6/£5) with Scott Bond and Andy Cleeton. **BLACKPOOL: FEDERATION** The Main Entrance, £6/£5, **BOURNEMOUTH: A-U** The Manor, Info 01425-480-855, 10-3am, Danny Rampling plays a three hour set, while John '00' Fleming gets Eurotastic. **BRIGHTON: KINKY CASINO** At The Escape, Info 01273-726-311, 10-2am, £6.50 Chad Jackson joins Clarky, Pete and Marcus Saunders... Alfredo guests at **THE PUSSY CAT CLUB** (The Zap, 10.30pm-3.30am, £7/£6/£5) with resident Nipper "Deep" Downey... Danny Jones and Eddie Templeton host **BEATS WORKIN'** (The Retreat, Info 01273 730527, 10pm-2am)... Twice Ez Nice drops double-god hip hop at **SOUL KITCHEN** (The Beachcomber, 10-4am, £4.50/£3.50). **BRISTOL: SATURDAYS** Lakota, 9.30-4am, £10/£8, Mark Moore, Gordon Kaye, Adrian Luvdup and Deli G pump up the volume. **BURNLEY: JAMBARU** Club XPO, 7-2am, 10/£8, The Fathers of Sound, Steve Lee and Buckley, Matt Bell and Big Danny. **CHATTERIS: THE CUCKOO CLUB** Soaps, Info 01954-782-089, 9-2am, £8, Joel Xavier, Rowan Blades and Marcus Kwapp. **CORNWALL: ABSOLUTELY LOVE** THE NOISE The Lizzie, Info 01637-875-096, 8-1am, £8/£4, Dave Valentine selects the disks alongside Simon G and Piers.

COVENTRY: KLASS The Colliseum, Info 0973-882-210, 9pm-2am, £6/£5/£4, Absolute Agency Night with Mike Cosforth, Mark Hughes and Justin Welch. **DERBY: PROGRESS** The Conservatory, 9-2am, £9, Jeremy Healy and Jon Pleased Wimmin swing their handbags with the Progress crew. **DUBLIN: TEMPLE OF SOUND** Temple Of Sound, 10.30-late, £8, Rozzo and Johnny Moy. **EDINBURGH: YIP YAP** La Belle Angele, 10.30-3.30am, £6, Gareth Sommerville and Dave Brown... Jon Mancini, Boney and Crossby all unite at **COLOURS** (Club Mercado, 11-4am, £5). **GILLINGHAM: LARGE AS LIFE** Upstairs, 9-2am. **GLASGOW: SUB SATURDAYS** Sub Club, 11-4.30am, £8, Slam's Orde Meikle joins Harri and Dominic. **HASTINGS: PIER PRESSURE** The Pier, 9-2am, With Lenny Fontana and Anthony Coombs. **HUDDERSFIELD: THE INDUSTRY FOLLIES** 01484-846-703, 9-late, £7.50/£6.50. **HULL: DEJA VU** Pavillions, Info 0374-601-248, 8-1am, £9/£7, Christian Woodyatt, Frankie "Shag" Bones, Aquasky and DJ Dream. **LEEDS: BACK TO BASICS** Pleasure Rooms, Info 01132-449-474, 10-6am, £12/£10, Mark Moore, Roberto Mello and Stacey Pullen... DJ Hell takes clubbing into **THE ORBIT** (After Dark, Info 01132-523-542, 9-2am, £10/£8) with John, Nigel and Mark... Paul Chiswick guests at **CLUB MEX** (Mex, 9-3am, £5/£4), along with Carl Bedford and Dean Martin... **VAGUE** (Wherehouse, Info 0113-246-1033, 10-4.30am, £10/£8). **LEICESTER: SHOPPING** Street Life, Info 01332-372-374, 10pm-3am, £7/£6/£5, Jon Da Silva... Rob Acteson finds the **SOLUTION** (The White Room, Info 0116-283-4410, 10pm-3am, £7/£6). **LIVERPOOL: CREAM** Nation, Info 0151-709-1693, 9-2am, £10/£7, The second leg of Cream's soccer season kicks off with Oakenfold and Bleasdale versus Ricky Montanari and Flavio Vecchi... **CREATION** (Clear, 10-5am, £10/£7)... Emission's Tony Sapiano spins at **FIXER** (Le Bateau, 10-3am, £5)... Emerson, Price and 'Evil' Eddie Richards get together some serious techno tackle at **VOODOO** (Royal Institution Building, Info 0151-733-6097, 10-4am, £9/£8/£7). **LONDON: THE ITALIAN RENAISSANCE** The Cross, Info 01782-717-872, 10-6am, £15... Jeremy Healy, Danny Keith, Phil Mison Jon Pleased Wimmin, Michael Killie and Alex Anderson clash at **CLUB FOR LIFE MEETS BAR RHUMBA** (Gardening Club 2, 0171-497-3153, 10.30-6am, £15/£12 Life Organ members)... James White and Alan Chamberlain host **KINGSIZE** (Complex, 10-5.30am, £12/£10) with DJ Sneak... Terry Mitchell demonstrates **SEX LOVE & MOTION** (Soundshaft, 0956-438-004, 10.30-3.45am, £8/£7/£5) with Keith Fielder, Russ Cox & Paul Tibbs... Bellissima host **JUST CAN'T GET ENOUGH** (The Gardening Club, 10.30-5am, £12/£10) with Jay Feruga, Paul Gardener and a special guest... Lenny Fontana, Frankie Foncett and Francois Kervorkian (TBC) are **RULIN'** (Ministry Of Sound, 11-9am, £15/£10)... Kirsty McAr, Alex Sparrow and Simon Fathead can be found at **ATHLETICO** (The Blue Note, 10-5am, £10)... James Anthony and Martin Lerner invite more guests to **LUVIN IT** (Rock Cafe, 9-3am)... **THE CONTINUING COOL** (EC1 Club, 10.30-6am, £12/£10)... Dana

Down, Matt Lamont, Paul Spring and Rob Acteson are at **RELEASE THE PRESSURE** (Paramount City, Info 0171-287-0503, 9-4am, £10/£8)... Craig Dimech resides at **THE SATELLITE CLUB** (The Colliseum, 10-6am, £12) with John Cecchini and Leo... Steve Proctor, Arron, Biko and Andy Lewis play the Runway room at **JETSET** (Leisure Lounge, 10-6am, £12/£10) with Mark Luvdup, Simon Lawrence and Andy Morris in the Cockpit... Tall Paul, Tony De Vit, Malcolm and Ian M are at **TRADE** (Turnmills, 3am-1pm)... Darren Darling hosts **BAMBINA** (The Eclipse, Info 0171-734-7110, 11-5am, £12) with Tim Tabletop... Eddie Perez, Hilka and Booker T carry on with **GARAGE CITY** (Bar Rumba, £10)... Miss Barbie Superstar, Gordon Kaye, Tin Tin Out, Judge Jules, Phil Perry and Pete Wardman select at **UNITED KINGDOM** (Club UK, 10-6am, £12/£10) with Fabio Paras, Rad Rice, Nancy Noise, Miss Jo Lively and Janeen... Tall Paul, Seb Fontaine and Luke Neville get sexy at **MALIBU STAGE** (Hanover Grand, Info 0181-964-9132, 10-4.30am, £12)... Chris Good and Nicky Holloway reside at **THE VELVET UNDERGROUND** (Velvet Underground, 10.30-4am, £10/£8)... Johnny Freeman and Stuart Patterson host **TIGERLILLY** (The Double Bass Club, 10-3am, £10/£5)... Tall Paul Newman and John Kelly play **LOADED** (Club EC1, 10pm-6am, £10)... Catch ambient jazz grooves at **MARSHERE NOIR** (Shillibeer's, 9pm-late, £5)... Blinding Scottish techno from Peacefrog's Neil Landstrumm (live) with The Surgeon, Peter Ford and Warlock spinning into **DEEP SPACE** (The End, Info 0171-378-7377, 11-7am, £12) with residents, Brenda Russell, Josh Mark, Mark Dale and Colin Favor... Stormin D, Skol, Rooster and Luke Brancaccio rock the **SANCTUARY** (Grays, 6.30-5am, £6/£5) **MAIDSTONE: BABY LOVE** Polo Club, 9-2am, Paul Gardener, Athos and The Boot Boys. **MANCHESTER: GOLDEN SANKEYS** Soap, 01782-621-454, 9-3am, £10/£8, TWA and Boy George swing their handbags with Pete Bromley and Dean Wilson... Robert Owens, Graeme Park, Tom Wainwright, Bobby Langley and Dick Johnson are at **THE HACIENDA** (Hacienda, 9.30-3am, £12/£10/£9)... John Waddicker, Dave Gilbert, Craig Stocks, Nipper at **LIFE** (Bowlers, Info 0345-573-521, 8-2am, £12/£10)... Planet Janet host **HOLY CITY ZOO** (Holy City Zoo, 9.30-2am, £10)... Dr Matt Thompson and Dr Mark Godwin host **PRESCRIPTION** (The Phoenix, 10-3am, £5/£4)... Pat Riddell is at **REJOICE** (Rabinski's, 11-2am, £2). **MILTON KEYNES: ULTRA VEGAS** Winter Gardens, Info 01908-218-795, 9-4am, Farley Jackmaster Funk puts the vibes in the house with Nick Norman, Bruce B and Paul McGilway... LTJ Bukem & MC Conrad, Mickey Finn, Roni Size, The Bushdoctor, Brockie, Ron, Top Buzz, Randall, Kenny Ken, Donovan "Bad Boy" Smith, Nicky Blackmarket, SS, Bad Boy T & Principal, L Double, Shock C, Dazeel, XTC, Gappa G, Easy D, DJ Kid, EFX, DJ Wylie, Melvin D and Troublexome all play **JUNGLEMANIA 6 - EQUILIBRIUM** (The Sanctuary, Info 0115-955-2444, 10pm-7am, £18.50). **NEWCASTLE: SHINDIG** Riverside, 9-3am, £7/£6, Roc and Kato play a four-hour set alongside muckers, Scott and Scooby.

BEDROOM BEDLAM

Mix Tape Of The Month

NAME: Simon J
CONTACT: 01557-330-343
BORN: Chester, August 12, 1972
EXPERIENCE: I started in around 1991, playing all the early breakbeat and hardcore stuff, then got into hard house while I was at college in Trent. I now run a sound system called Distortion and we're currently in the process of organising illegal parties for the summer around the coast of Scotland, which is where I'm living at the moment.
FAVOURITE DJS: Colin Favor, Billy Nasty and Easy B.
FAVOURITE CLUBS: Pure and Colours in Edinburgh, and also Tomorrow's World in Mansfield.
FAVOURITE LABELS: Missile, Planet Rhythm, Zoom and X Trax.
ALL-TIME FAVOURITE TRACK: Urban Shakedown's "Some Justice"
CURRENT FAVOURITE TRACKS: Secret Cinema 2 - "Straight Forward" (EC), Outsider - "Pain In My Brain" (Jus' Trax), Spider - "Blow Up" (Spider), Platform - "Rowcast" (X Trax), Ian Pooley - "Two Cowboys And A Space Trip" (Force Inc).
FRUSTRATIONS: It's very hard getting DJ work in Scotland because everyone's into gabba, so all they want is 200 bpm mad crap. I've sent my tapes to lots of clubs, but nobody bothers to even send a reply or an acknowledgement. The other problem is that I live about 100 miles from the nearest record shop, so I have to get everything by mail order from Eastern Bloc.
MUZIK VERDICT: Learning his turntable skills at the school of early Nineties hardcore, Simon J has since graduated into

a fluid techno/trance fusion. With a track list which boasts the likes of Force Inc and X Trax, it's clear he's become a seasoned technophile, with an obviously sound head for variegated sonic textures ranging from the stark through to the organic. Beginning his set with the populist sounds of Underworld, Simon dives in with their epic "Juanita", before accessing the less explored territory of Ian Pooley white labels and Dave Hedger's "Sonic May Drum". From there, he seamlessly blends different beats and different tempos, leading GTB's plasmic "Entropy" into The Outsider's "Pain In My Brain", a nod to his old hardcore days. By now it's clear that Simon's adeptly mixed choice of records are enough to keep even the faint-hearted panting on the dancefloor. If anything, this tape lacks an ability to sustain the energy Simon engineered at the beginning right through to the bitter end. That said, all the right skills are undoubtedly in place and, with a little fine-tuning, it seems that Final Frontier, The Orbit, Voodoo and Herbal Tea Party are all calling.



Simon J

THIS MONTH'S NEXT FIVE

DEREK KAYE (Liverpool)
ALEX MORAN (Manchester)
RUSS BOSSON (Newcastle)
DUNCAN BAIN (Surrey)
SIMON BRIGGS (Kent)

21 48

the Orbit afterdark

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jay denham(detroit)

SATURDAY 22ND JUNE

tanith

SATURDAY 29TH JUNE

dave clarke

SATURDAY 6TH JULY

justin robertson
surgeon

SATURDAY 13TH JULY

dj skull
woody mcbride

SATURDAY 20TH JULY

westham

SATURDAY 27TH JULY

andy weatherall
luke slater

SATURDAYS 8PM-2AM

RESIDENTS: MARK TURNER, NIGEL WALKER + JOHN BERRY

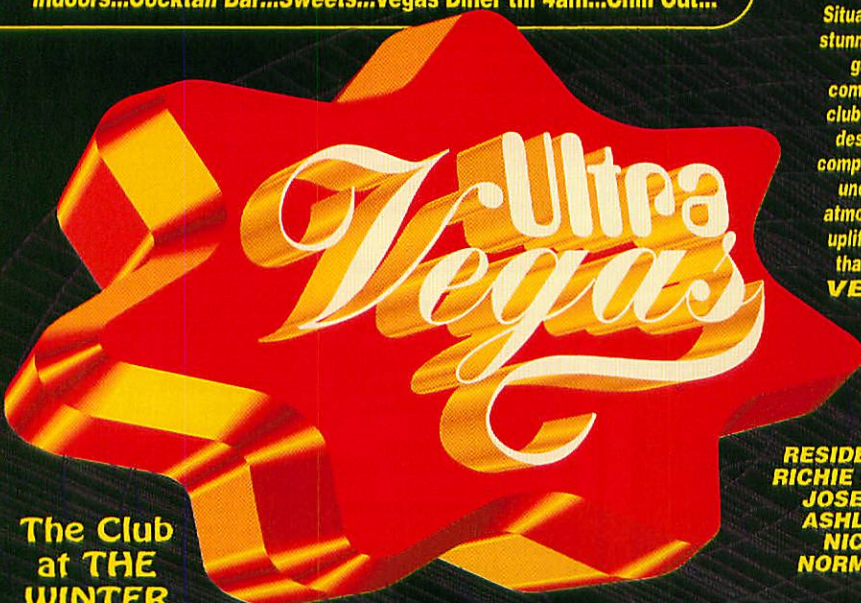
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June/July 99

INFORMA MAGAZINE PARTY

- 08:06:96 **IAN OSSIA**
PHIL SAGAR RICHIE LONG
- 15:06:96 **IQ² 3RD BIRTHDAY**
NICK NORMAN: BRUCE B. PAUL MCGILWAY
FARLEY JACKMASTER FUNK
- 22:06:96 **ANGEL & BREEZE**
3 HR 3 DECK SET RICHIE LONG AND ASHLEY
- 29:06:96 **K-KLASS**
ANDY WILLIAMS & CARL THOMAS
RICHIE LONG & Ashley members £5 all night
- 06:07:96 **DANIELLE DAVOLI**
NICK NORMAN: RICHIE LONG: JOSEPH
- 13:07:96 **ON TOUR**
PHIL GIFFORD, THE LOVELY HELEN

CONFIRMED TO GRACE THE DECKS IN JULY AND AUGUST: Ultimate Night
with Dmitri and Eric Powell, Jon Da Silva, Back to Basics with Derrick Carter,
Ralph Lawson and Hugay, Miss MoneyPennys Tour, DJ Disciple with Swoon,
TO NAME BUT A FEW.

NEWCASTLE-UNDER-LYME: SPOILT Time And Space. Info 0395-245-402. 9.30-2am. £9/£7. Paul Gotel and David Holmes.

NORTHAMPTON: NY-LON The Vault. Info 01604-603-508. 10pm-2am. £8/£5. Breeze, Darren Coates and Neil Parnell... Michael Luvdip, Junior Perez and Jools (Progress) rock da **HOUSE** (The House. Info 0115-956-5324).

NOTTINGHAM: 100% PURE DELUXE Deluxe. 9.30-late. £10/£8. Carl Cox rocks... Jon Of The Wicked Bitches and Dino join Luvdip and Junior Perez at **THE HOUSE** (The House. 10-late. £8/£7/£6) with... James Mac, Neil Hinde and Lisa Loud get **LOST IN MUSIC** (Paradise. 9.30-2.30am. £8/£6).

PAISLEY: CLUB 69 Roxy's. Info 0141-552-5791. 10-2.30am. £5. Martin and Wilba.

PITSEA: GLOW The Playground. 9-2am. £5. Guests Andy Carroll and Jason Bye.

PORTRUSH: LUSH Kelly's. Info 01265-822-027. 9-1.30am. £7/£6. Ring for DJ details.

PRESTON: COSY The Institute. 9.30-2am. £5/£4. Adam Southwood, Andy Parker, Parker and Jamie.

READING: AVANT GARDE The Holy Rooms. Info 01734-580-834. 10-4am. £6. Doc Scott, Peshay and DJ Lee.

RHYL: FRESH Brunels. Info 0175-345-025. 9-2am. £6/£5/£5.50. Matthew Roberts spins.

SHEFFIELD: GATECRASHER The Arches. Info 0121-605-8970. 9.30-6am. £12/£10. Farley Jackmaster Funk, Anthony Pappa, Scott Bond and Phil Sagar swing from the arches... Miss Money pennies drops in at **LOVE TO BE** (The Music Factory. Info 0113-242-7845. 9.30-4am. £10/£8) with Tony Walker, Danny Rampling, Jim 'Shaft' Ryan, Tom and Jerry Bouthier and Craig Campbell... Claudio Coccoluto and DJ Harvey spend **SATURDAYS AT REPUBLIC** (The Republic. 9-4am. £9/£7) with Neil Hinde, Pat Berry & Pipes.

SOUTHAMPTON: MENAGE A TROIS BOAT Ocean Village. 0973-830-118. £11/£10. Phil Thompson, Paul Sawyer, Gary Bennetton and Danny Slade.

SOUTHEAST: ENOUGH TO MAKE YOU COME Club Art. £6/£4. Roy The Roach and Adam Carter.

STAFFORD: SWOON The Moathouse. 9-2am. £10/£8/£6/£5. Dave Seaman and Mark Rowley.

STOKE: FRESHLY BREWED Klass Cafe Bar. 10pm-8am. Get stoked with Fingers and Bod.

SWANSEA: ESSENCE Escape. Info 01834-812-570. 9-2.30am. £4. Ring for DJ details.

SWINDON: FRISKY Brunel Rooms. 9-2am. £7/£6/£5. With K-Klass manning the decks.

WARRINGTON: ASTRO FARM The World. Info 01270-522-204. 9-2am. £10/£8. Kelvin Andrews, Moon Boots, Barry May and guest Paul Walker.

WOLVERHAMPTON: UK MIDLANDS UK Midlands. 9-2am. £9/£8. Jeremy Healy, DJ Dominic, Boy George and Ian Ossia club together with Clive Henry, Ashley James and Barry Ashworth... **SPACE** (Delerium. Info 01902-284-499).

WORTHING: PURE SEX The Mansion House. Info 01705-642-764. £10/£7. Steve Proctor, Dave Jones and Craig Bartlett romp with Stu Rising and Steve Conway.

SUNDAY JUNE 16
CHERTSEY: FULL CIRCLE Quay Club. Info 01753-685-158. 4pm-10pm. £6. Danny Rampling and Phil Perry carry on where they left off the night before.

DURHAM: MIDSUMMER'S DAY GARDEN PARTY Hardwick Hall Country

Hotel. Info. 0191-389-0317. 2pm-1am. £20. Summertime madness with Ibiza's Pepe, New York's Gusto, Judge Jules, Bob Jones, Linden C, Scott Bradford, Scooby and David Oliver.

EDINBURGH: TASTE The Honeycomb. 11-3am. £5. Fisher and Price pack 'em in.

LONDON: SUNNY SIDE UP The Chunnel Club. 9am-8pm. £7/£5. Rob Parish, Kenny Stone, Andy Morris, Tony Price, Drew and Darren Pearce... Rob Da Bank hosts the audio-visual experience that is **SUNDAY BEST** (Tearooms Des Artistes. 8-1am. only 99p)... Goldie and Grooverider host the excellent **METALHEADZ** (The Blue Note. 7-midnight. £7/£4)... Danny Keith and Bluejean are at **MMM CHERRY** (The Vestry. 6.30pm-late)... **QUEER NATION** (The Gardening Club. 0171-497-3153. £6) continues... Aaron Liberator, Tasha Killer Pussies and Gizzle Mizbehaviour are at **COZMOZ** (Elephant & Castle Pub. 6-midnight. £1)... Joe Attard and Micky Custance blow Sunday out with a bang at **THE BAD EXPERIENCE** (The Actors Retreat. 7.30-12.30am. £2)... Aran and guests purvey smooth grooves at **JAZZ JUICE** (Opo. 11-late. £3.50)... Roc & Kato (NYC) feed their **HABIT** (Zazuhaa. Info 0171-938-4407. 5-11pm. £3)... Jay Dee, Stormin' D and Luke Brancaccio keep it coming at **VIBRANCE** (Grays. Info 0973-740-050. 8-6pm. £7/£5).

MONDAY JUNE 17
BANGOR: INDESTRUCTIBLE The Boom Boom Room. Info 01247-459-170. 9pm-late. £5/£2. Portishead's Andy Smith joins Robert Swain and Ken Burrell for an evening of booming jazzy sounds.

BRIGHTON: FULL CIRCLE The Zap. 10-3am. £6. Colin Dale and Phil Perry... Christian Vogel, Disko B's, DJ Hell and Nick Spice spin warped vibes at **DFUNKT** (The Escape. Info 0973-501-913. £2).

LONDON: CHILLIN' Riki Tik. 8-1am. Free. Jim Masters and guests... Phil Brill and DJ Alice reside at **CLUB TROPICANA** (The Gardening Club. 9-3am. £5/£3)... James Lavelle, Gilles Peterson, Ben Wilcox and Debra continue with **THAT'S HOW IT IS** (Bar Rumba. £3)... Paul Harris and Nicky Holloway carry on at **WORLD RECESSION** (Velvet Underground. 10-3am. £5)... Earth Tribe, Pandit G, Nelson, The State Of Bengal, Daniel Pemberton and Egon 20 all come together to play at **ANOKHA** (The Blue Note. 10-3am. £5/£3).

MANCHESTER: SANKEYS SOAP **SECOND BIRTHDAY**. Sankeys Soap. 10-3am. £4/£3. Bobby Langley, Dean Wilson, James Holroyd spin, while Jockey Slut's John and Paul throw a ball.

TUESDAY JUNE 18
CORNWALL: ELEGANCE Booties. Info 01637-875-096. 9-1am. £5/£3. Way Out West's Nick Warren joins Simon G and Piers.

COVENTRY: RECEPTIVE VISIONS Browns. 9-2am. £5/£4. Doc Scott, Milos and Neil Trix.

EASTBOURNE: THE ODYSSEY. Info 01232-411-832. 9-2am. £7.50. Paul Hillyer spins.

LONDON: THE PINCH The Gardening Club. 10-3am. £5/£4/£3. Francisco Farfa... Martin Larner resides at **GOING UNDERGROUND** (Rock Cafe. Info 0181-840-0616. 9-1am. £4/£3/£2)... The Revolutionaries spin at **NEA/POLI/TAN** (The Borderline. Info 0171-916-5713. 11.30pm-3am).

WEDNESDAY JUNE 19
BIRMINGHAM: DECADENCE Bakers The Club. £5. Paul Harris gets on the case.

BRIGHTON: THE WIG! The Jazz Place. Info 0374-841-221. 10-2am. £3/£2.50. Robert Luis and special guests... **LEGENDS OF THE DARK** (The Zap. 10pm-2am. £5/£4).

LEEDS: d.o.p.e. The Mex. Info 0113-279-3045. 9-2am. £4. Peshay and Mowgli reside with guests.

LONDON: SPACE Bar Rhumba. 10-3am. £5/£3... Jon Pleased Wimmin and Paul Woods host **PLEASED** (Velvet Underground. 10.30-3am. £6)... Paul "Trouble" Anderson resides at **THE LOFT** (HO. Info 0171-813-5266. 9.30-3am. £5)... Terry Mitchell hosts **THE ELECTRIC UNDERGROUND** (The Gardening Club). Info 0181-317-4726. 10-3am. £5/£3/£2 with Aubrey... Bournemouth's Aqasky and leftfield groover Forces Of Nature explore the sonic outworld at **PM SCIENTIST** (The Jazz Bistro. 10-2am) with Damian Lazarus and Zoe Richardson guesting.

MANCHESTER: MILLENIUM Sankeys Soap. 10-3am. £6/£5. Slip Matt, Jay Prescott, DJ Brisk and DJ Fiasco play haaardkore.

WOLVERHAMPTON: BITE THE BIG APPLE Theatre Bar. Info 01902-833-689. £5.

THURSDAY JUNE 20
BRISTOL: DREAM Kickers. Info 0117-942-8491. 10-2am. £4/£3.

BRIGHTON: PINK KOKONUT The Zap. 10pm-2am. £3.50/£2.50. Love Train Inferno... **BACK TO BASICS MEETS THE FOOT** (The Escape. Info 0973-501-913. £5) Techno-punk, Andy Weatherall, Ralph Lawson, Huggy and James Holroyd cut through the crap.

DERBY: PURE NOVA The Conservatory. 10pm-2am. £3/£2. with Paul Harris spinning.

DUBLIN: SHOCK Temple Of Sound. 11-late. £4/£2. Liam Dollard, Warren Kiernan and guests.

EDINBURGH: ZOOLGY Wilkie House. 10.30-3am. free! Phil Alcock, Gordon Whittaker, Fatty and Dodge Howison... Jon Mancini, Boney, Crosby and Darren Mackie host **COLOURS THURSDAY SPECIAL** (Club Mercado. 11-4am)... Dave Smith resides at **MINISTRY OF CHOCOLATE** (The Attic. 10-3am. £3) with guests.

HARROGATE: THE FUNK LADS Jimmy's 3. 9-2am. £3.

KIDDERMINSTER: BALLISTIC Mirage Niteclub. Info 01562-863-738. 9-2.30am. £3/£1. FW, DJ Misjah makes his debut UK appearance.

LEEDS: OLD SKOOL The Faversham. Funky Divas, Talek, Ben Cottrell, DJ Phuz, DJ Groove.

LIVERPOOL: COMPLICITY Garlands. 10-3am. £4. With Spock and Alan Holt.

LONDON: SPEED Mars. 10-3.30am. £5. Fabio, LTJ Bukem and MC Conrad... Carl Cox hosts **ULTIMATE BASE** (Velvet Underground. Info 01403-267-376. 10-3am) with Jim Masters and Suburban Knight... James Monro, Assassin and Daley are at **MEGATROPOLIS** (Heaven. Info 0181-960-0030. 8.30-3am. £7/£5)... Rob Parish, Chris Oldfield and Pascha jam at **QUADRAMANIA** (The Gardening Club. 10.30-3am. £5/£4)... Rohan, Alan, Lowrider and DJ Moniker rotate drum 'n' bass 'n' weird beats at **ROTATION** (The Blue Note. 11-late. £4/£3).

MANCHESTER: BLUEPRINT South. Info 0161-861-7270. 10-2am. £4/£3. Jason Boardman mans the decks alongside Special AKA's Jerry Dammers and Barney... Guests Groove 'ninja' rider, Doc Scott and V Recording's Trace mix it down with resident spinners Jamac and Da Intalex' Marcus at **GUIDANCE** (Sankeys Soap. 10-4am. £8/£7).

DOUBLE EGG



ERIC KUPPER



NIGEL BATES

NOTTINGHAM: LARGE PORTION Deluxe. 9.30-2.30am. £2.50. Ian Tatham, Dave Congrove and Martin Nesbitt... JFK joins Jon Of The Wicked Bitches, Dave Grantham and Matt Wolfe behind the decks down at **THE GARAGE** (The House. Info 0115-956-5324).

SWINDON: DIG THE NEW BREED The Brunel Rooms. Info 0973-339-992. 9-2am. £3/£2. Tim, Warren, Ross, Adrian and Gerard.

FRIDAY JUNE 21
ABERDEEN: INIGMA Exodus. 10pm-2am. £10/£8. Back To Basics throw a Midsummer's Day shindig with Ralph Lawson and Huggy... Jacqui Morrison and Harri explore **THE SECRET GARDEN** (Joy. 10-2am).

ABERYSTWYTH: ALECHEMY Porkeys. 8-1am. Raggey, DJ Damage and ETP.

BASINGSTOKE: THE LONG GOOD FRIDAY The Playhouse. 9-2am. £6/£5. KGB, Stuart Joseph, Steve Moule and Grant James.

BIRMINGHAM: SLAG Steering Wheel. Info 0121-666-7551. 10-2am. £7/£6. Mark Jarman, Jon Turnbull... K Klass come to **CRUNCH** (The Venue. Info 0121-472-4581. 10.30-6am. £7/£6)... Richie Roberts and guests host Birmingham's longest running Friday-nighter at **LOVESEXY** (Bakers. 10-late).

BOURNEMOUTH: BABELICUS The Academy. 8-late... Paul Edge, Bazzar and Keith Fielder play funky techno for the sexy people down at the **OUTER LIMITS** (Ryvells. 9.30-2am. £5/£4).

BRADFORD: ASCENSION Lingards. Info 01274-730-032. 10-3am. £5. Tony Walker and Kareem.

BRIGHTON: CLUB FOOT The Escape. 10-2am. £6/£5. Ege Bam Yasi brings his bong to down to Brighton... Eric Powell hosts **SOUTH** (The Zap. 10-5am. £7.50/£6.50)... Sean Quinn and Mike Panteli get into the groove at **THANK FUNK IT'S FRIDAY** (The Escape. 10-2am. £4.50/£3).

BRISTOL: REVOLUTION Club Leo. Info 0831-493-455. 9.30-3am. £7. Sister Bliss takes control... Paul Van Dijk, Tanith and Matt keep it hard but sweet at **TEMPTATION** (Lakota. 9.30-4am. £7/£6)... with residents Ian Wilkie, Leon Alexander and Way Out West's Jody.

BURNLEY: STAR SPANGLED CLUB XPO. Info 01282-422-050. 9-2am. David Dunne and Grainne Landowski entertain the troops with big spangly chooons.

CHESTER: SIRENS The Quay Club. 10-late.

CHESTER: SWEET Blimpers. Info 01244-343-781. 9.30-2am. £7/£6.

DERBY: THE FRIDAY CLUB Blue Note. Info 0115-944-4277. 10-2.30am. 5/£4. Buckley.

DUBLIN: TEMPLE OF SOUND Temple Of Sound. 11-late. £6/£5. Johnny Moy, Billy Scurry and Stephen Mulhall.

EDINBURGH: PURE Venue. 10.30-3am. £7/£5. Twitch, Brainstorm, The Dribbler and The Bill... Chris, Julian & Arron from Liberator are at **LIFT** (Wilkie House. 10.30-3am. £7/£5) with Paul and Euan... Craig Smith and Mikey Stilton play soulful house at **SOLEFUSION** (The Honeycomb. 10-3am).

GATWICK: JOY The Gatwick Manor. Info 0181-681-5802. 10-late. £7/£6. Graham, Phil James, Andy Maddox, James and guests spin mutant electronica.

GLASGOW: SLAM Arches. 10.30-3am. £6. Orde Meikle and Stuart McMillan... DJs Zammo and Micheal Kilkie reside at **THE RHUMBA CLUB** (The Tunnel. Info 01382-581-140. 10.30-3am).

GUILDFORD: ABSOLUTLEY FABULOUS. Bojangles. 9-late. £6/£5. Davey G, Nipper and Ravs.

HASTINGS: DEEP COVER The Pier. 9pm-2am. £6. DJ Hype, Andy C and MC Hyper D.

HEREFORD: NAUGHTY BUT NICE The Rooms. 10-2am. £6. Tony De Vit joins Parks and Wilson.

KIDDERMINSTER: TUT TUT Knight. 9-2am. £5. Golden's Pete Bromley spins the toons.

KINGSTON-UPON-THAMES: GOING GA-GA Bishops Hall. 10-4am. £8/£6. Huckleberry and John Jules join Matt Maddlad.

LEEDS: UP YER RONSON Pleasure Rooms. Info 01132-244-5521. 10-4am. £9/£7. With Graeme Park.

LEICESTER: GOODBYE CRUEL WORLD. Streelife. Info 01332-372-374. 10pm-3am. £3/£2. Farley Jackmaster Funk... Darren Emerson plays at **ZEN** (The White Room. 10pm-3am. £6/£5).

LIVERPOOL: EAST OF EDEN Eden. 9pm-2am. £7... LTJ Bukem spins at **FREQUENCY** (Clear. 10-3am. £5) with Dave Ralph & Trix... Tony Sapiano gets on a hard tip at **FIXER** (Le Bateau. 10-3am. £5)... Paul Van Dyke, Kris Needs and Billy Nasty get together some serious techno tackle at **VOODOO** (Royal Institution Building. Info 0151-733-6097. 10-4am. £9/£8/£7).

LONDON: VOYAGER Complex. 10-5.30am. £12/£10/£8. Dave Angel plays sexy techno alongside Full Circle's Phil Perry, Steve Johnson, Matt Tangent, Detroit's finest Jeff Mills and London's finest Andy Weatherall... Seb Fontaine, Jim "Shaft" Ryan and Plastic Fantastic get **FRISKY?** (Ministry Of Sound. 10.30-6.30am. £10/£6)... Steve Lee, Vivien Markey and Luke Pepper host **THE GALLERY** (Turnmills. Info 0891-516-666. 10-7.30am. £10/£8)... Blu Peter, Mrs Wood and Steven React are at **GARAGE** (Heaven. 9-3am. £7)...

DJ PROFILE

MISS DJAX... Holland's firing techno female and the boss of Djax Up-Beats

WHERE AND WHEN WERE YOU BORN?

Eindhoven, Holland. June 21, 1962.

HOW DID YOU START DJING?

I got one of those little light box turntables for my birthday when I was 12. When I was 14, I used to hang out at this trendy club/bar, where they were always playing the newest music. When I was 16, I asked the boss if I could please play some records. And he let me.

HOW DO YOU DESCRIBE YOUR SOUND?

Underground acid and techno ranging from the old style to the faster, harder style. It's quite American-oriented.

WHAT WAS THE FIRST RECORD YOU EVER BOUGHT?

It was "Come Together" by The Beatles.

AND THE LAST?

I recently got a whole load of new stuff from Surgeon in the post, which I really like. The last thing I actually bought was the new Robert Hood record on Metroplex.

WHAT CHANGES WOULD YOU MAKE TO THE SCENE TO MAKE IT EASIER FOR WOMEN TO BECOME DJs?

I'd change the promoters. It's hard for me to say, because I've never had any problems getting gigs. But I know there are some cheap promoters who just like to have a woman on stage. I do think it's hard for any new DJ at the moment, regardless of their sex. You need to have your own style and it's often hard to have a style which is different to every other DJ.

WHAT ARE YOUR STRENGTHS AND WEAKNESSES?

My strength is that I never compromise. I only do what I believe in. That's the power behind Djax Up-Beats and I'm not going to change that for anyone. My weakness is that I find it very hard to decide which offer to accept when I have 10 offers for a gig on the same day!

MISS DJAX - 10 FOR EVER

ALTERED STATES Ron Trent
FREE YOURSELF Virgo
LOVE WILL TEAR US APART Joy Division
ACID TRACKS Phuture
FROM HERE TO ETERNITY Giorgio Moroder
ALL FOR USA K-Alexi
SUPERNATURE Cerrone
SPASTIK Plastikman
THE MODEL Kraftwerk
LIVING IN A LAND Gene Hunt

WHICH WOMEN DO YOU ADMIRE IN THE MUSIC BUSINESS?

Madonna in one way, but not in another way. At the start, I think she did some nasty things but, on the other hand, I think she's a very strong woman. I also admire Electric Indigo, because she just does what she wants.

DO YOU EVER GET BOTHERED BY MALE TRAINSPOTTERS?

No, I'm used to that. But maybe my boyfriend has more of a problem with it than me.

WHO ARE YOUR FAVOURITE DJs?

Jeff Mills and Richie Hawtin.

AND YOUR FAVOURITE CLUBS?

The Orbit in Leeds is my all-time Number One. I also like Klang Mine (Ulm, Germany), Steel Factory and Future Club (Quisburg, Germany) and Pure (Edinburgh, UK).

WHAT WOULD YOU BE DOING IF YOU WEREN'T A DJ?

I'd be a graphic designer.

WHAT'S NEXT FOR MISS DJAX?

It's hard to say, because I really feel as if I have already achieved everything I ever hoped to. All my dreams have come true. So I just want to continue like this.

Djax Up-Beats releases around this month include Miss Djax's 'Spinmachine', Phuture The Next Generation's 'Times Fade', Stephen Brown's 'Atomic Radiation', Marko Laine's 'Shuffled', Dash's 'Esizd Musik' and Group X's 'Da X Files'



WOLVERHAMPTON:

ABSOLUTELY FABULOUS Delerium.

Info 01902-713-451... Coxy takes **ULTIMATE** to the Midlands (Club UK. Info. 01902-450-11. 9-2am. £7)

with Darren Emerson, Trevor Rockliffe, Nick Warren, Daz Saund, Craig Walsh and Eric Powell. Plus The Advent live.

YARM: PUSSY GALORE'S FLYING

CIRCUS Tall Trees Hotel. 9.30-2am. £7.

DJ Heaven, Amanda Hammond and Malcom Dale.

SATURDAY JUNE 22

ABERDEEN: EXODUS Exodus. 10-

late. Hi23, Titch Electric Indigo and Chris Knox... Bob Jeffries and Billy Davidson **CELEBRATE LIFE** (Joy. 10-2am)

ALDERLEY EDGE: PENELOPE

PITSTOP'S Millennium. 10-3am. £10.

Nev Johnson, Jason Herd, Rob & Pat Drury and Craig Jon.

BASINGSTOKE: CLUB

ADRENALIN The Playground. 9-2am.

£8/£7. Ramos, Spinback, NS, X Fade and MC Ninja.

BELFAST: WISDOM Network. 8-

late. £6. With Mark Jackson and Eamon Beagon.

BIRMINGHAM: WOBBLE (Venue).

Info 0121-233-0339. 11-7am. £8/£6

with Phil Gifford, Si Long, The

Lovely Helen and Matt Skinner, plus guests including Tall Paul, Neil Hynde and Chicago's

Amando... Dave Seaman and

Jim "Shaft" Ryan are at **MISS**

MONEYPENNIES (Bonds. 9.30-late.

£12/£9.50)... Tony De Vit rules at

REPUBLICA (Bakers. Info 0121-633-

3839. 10-late. £8/£6/£5).

BLACKPOOL: FEDERATION The

Main Entrance. £6/£5.

BOURNEMOUTH: A-U The

Manor. Info 01425-480-855. 10-3am. Fat

Tony and Alex P spin.

BRIGHTON: KINKY CASINO (The

Escape. 10-2am. 65/£2) X Press 2's

Ashley Beedle selects the disks... Tee Harris guests at **THE PUSSY**

CAT CLUB (The Zap. 10.30pm-3.30pm.

£7/£6) with resident Nipper 'Deep'

Downey... Danny Jones and

Eddie Templeton host **BEATS**

WORKIN' (The Retreat. Info 01273-

738-527. 10pm-2am)... Brian

Norman fries the phat at the **SOUL**

KITCHEN (The Beachcomber. 10-4am.

£4.50/£3.50).

BRISTOL: SATURDAYS Lakota.

9.30-6am. £10/£8. The Renaissance

Tour arrives in Bristol.

BURNLEY: JAMBARU Club XPD.

7-2am. £10/£8. The Up Yer Ronson

Tour continues, with Jeremy

Healy and Marshall.

CHERTSEY: WOK A LA CARTE

The Quay Club. Info 01483-456-987. 9-

2am. £8/£7/£6. Laurence Nelson,

Alex Knight, The Fabulous

Graham Gold, Joel Xavier and

Lekker are at **MAYBE BABY** (Cloud 9.

£10)... Tom & Jerry Bouthier

guest at **WHOOP IT UP** (The

Gardening Club. 11-5am. £8/£6) along

with Nick Hook and wee Terry

Marks... Craig Jensen and

Nancy Noise play at **SOOPER**

BITCH (EC1 Club. Info 0171-226-7782.

10-6am. £10/£4)... DJ Hell, Muzik's

Dave Mothersole and Mr Care at

FLAVOUR (The End. 10-6am. £10/£8.)

with Japser The Vinyl Junkie... Wall

Of Sound's Derek Dehlarge

and Ninja Tunes' The Herbalizer

cut 'n' paste at **THE BIG KAHUNA**

BURGER (Smithfields. Info 0973-869-

021. 9.30-late. £7/£5) with Dan & Jon

Kahuna... Judge Jules, Craig

Richards and Marky P step out at

GLITTERATI (The Cross. 10.30-4.30am.

£12)... Darren Pearce guests at

DELICIOUS (The Boulevard. 10-4am.

£9/£7) with Smiffy and James

Anthony... Nicky Holloway is at

THE VELVET UNDERGROUND (Velvet

Underground. 10.30-4am. £10/£8) with

Ricky Morrison... Keith, Abbey

and Clive Allen are at **JAZBAH** (The

Square Room. Info 0171-738-6527. 10-

3.30am. £5/£3)... Robert Armani,

Disko B's, DJ Hell, Craig Thomas

and Michael Savage are at

ABSOLUTE (Colliseum. Info 0171-582-

0300. 10-6am. £10/£7) with Eric

Powell and Lee Grainge... Roy,

Sequenci, Dean and guests emit

a psychedelic **TRANSCMISSION**

(Adrenalin Village. Info 0171-289-5446.

10-6am. £10/£8/£6)... Eddie Piller,

Jean Young, Stuart Kirkman,

Kershaw and Ali B are at **MAGIC**

BUS (The Blue Note. 10-5am. £7/£5)... Scott

Mac and Rob Blake reside at

SLINKY (Legends. 10-5am.

£10/£7/£5)... Graham Gold, Dave

Lambert and Darren Pearce all

reside at **PEACH** (Leisure Lounge. 10-

6am. £7) with Mark Pickering and

Man Ray... Soulful vibes from

Kittie, Abbey and Clive at **JAZBAH**

(Square Room. 10-3.30am. £5/£3)...

Smokin' Jo, Renaissance man,

Ian Ossia, Brandon Block and

Steve Lee provide top draw

clubbing at **THE GALLERY** (Turmills.

Info 0291-516-666)... Nick and Dan

Moog mix pounding house,

breakbeats and live Moog

mayhem at **HOT CROSS NUNS** (The

Cross. Info 0181-933-4088. 9-3am. £2).

MAIDSTONE: BENNY Atomic.

9pm-2am. £7/£6. Frankie Foncett.

MANCHESTER: BUGGED OUT

Sankeys Soap. 10-3am. £6/£5. Belfast

barfly David Holmes and Dean

Thatcher provide the backdrop

beats to that awesome London

crew, The Aloof, who play live on

stage tonight... Hardfloor's

Oliver Bondzio and Ian Pooley

lock horns in a Celtic versus

Kraut soundclash at **PLANET**

SHINE (Hacienda. 9.30-3am. £7/£4)... Mr

Scruff and Guy Gondwana

do it just for the love of **DUBISM**

(The Roadhouse. Info 0161-237-3435.

10-3am. £3).

MANSFIELD: RIPE The Yard.

8-2am. £5.

MIDDLESBOROUGH: SUGAR

SHACK Empire. £8. DJ Sneak joins

Andrew Souter.

NEWCASTLE: NICE Planet Earth.

10-2am. £6/£5. Ricky Stone spins.

NEWCASTLE-UNDER-LYME:

VOYUER Time And Space. 9-2am. £7/£6.

Check out Freedom's Shiva.

NORTHAMPTON: WHAT A LIFE

The Vault. Info 01604-268-60. 9.30-2am.

£6/£5. Jeremy Healy.

NORWICH: OFFYER FACE The

Waterfront. 10-6am. £10. Gayle San

and Billy Nasty jump on the Trans

Europe Express.

NOTTINGHAM: BREEZIN' Deluxe.

£8/£6... The Angel of Love flies in

to **CAFE LATINO** (The House. Info 0115-

958-5325).

PERTH: WILDLIFE Ice Factory. Info

01382-581-140. 10-3am. £8/£7. With

Terry Marks.

PRESTON: CHEEKY MONKEY The

Institute. 10-2am. £4. With Dominic

North and Dave Williams.

PLYMOUTH: CYDONIA Club Oz.

10-2am. £3. Twilight Twins, Jeff Van

Dyke, Kid Paul, Osaka and Flex.

READING: THE FULL MONTY The

Holy Rooms. 10-4am. £8/£7.

RHYL: FRESH Brunels. Info 0175-345-

025. 9-2am. £6.50/£5.50. Guest Rob

Tissera spins.

ROMFORD: CULTURE SHOCK '96

Hollywoods. 9-3am. £8/£6.

SHEFFIELD: RISE Leadmill. 10-

4am. £8/£8. Brandon (off his) Block

and Alex P get into the spirit of

Ibiza... Gatecrasher throw

MUSIQUARIUM with K Klass and

Anthony Pappa (The Republic. 9.30-

4am. £6/£5) with Dino, Paul Ingall,

Greg Robinson and Solid State.

SOUTHAMPTON: FUNK JUNKIE

Jolly's. Info 0378-638-172. 9-2am. £5/£4.

Babe & Funkglan, Andy McMinn.

STAFFORD: SWOON Colliseum.

Info 01785-229-384. 9-2am. £7/£5.

Angel and resident Mark Rowley.

STOKE-ON-TRENT: SIN CITY

The Left Bank Club. Info 01782-410-733.

9-2am. £6/£5. Anthony Pappa joins

Sanjay and John Taylor.

SOUTHEAST: EUPHORIA Club Art.

Info 01206-584-819. 9pm-2am. £6/£5.

With Andy Baker, Paul Jester

and Hugh.

STRATFORD-UPON-AVON:

BETLE BASH '96 Continues until

Sunday June 23. £35/£30. Featuring

The Shamen, 808 State, Galliano,

Dreadzone, Credit To The

Nation, Ruby, Boy George, Mark

Moore, LTJ Bukem, Mixmaster

Morris and The Global Dub Club.

SWANSEA: UP FOR IT Escape.

Info 01834-812-570. 9-2.30am.



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GURNER OF THE MONTH

As spotted at
Cream's Third Birthday Party, Liverpool



Hippie Torales, Frankie Foncetti, Gareth Cooke and Sam "Deep" Tongue play at **RELEASE THE PRESSURE** (Paramount City. Info 0171-287-0503. 9-4am. £10/£8). ... Giles Patterson and Ben Wilcox host their monthly **FRUE EAST** (The Blue Note. 10-5am. £8). ... Kumo, Hijacker, Mr C, Alex Reece and guests play at **CYCLONE** (The End. 11-7am. £13/£10). ... Nicky Holloway resides at **THE VELVET UNDERGROUND** (Velvet Underground. 10.30-4am. £10/£8). ... Colin Faver demonstrates a little **SEX LOVE & MOTION** (Soundshaft. Info 0956-438-004. 10.30-3.45am. £8/£7/£5). ... James Anthony and Martin Lamer invite more guests to **LUVIN' IT** (Rock Cafe. 9-3am). ... Brandon Block, Graham Gold, Nancy Noise, Luis Paris, Darren Pearce, James Bird, Jules Sawyer and Little Pete throw a 'Gism Party' at **UNITED KINGDOM** (Club UK. 10-6am. £12/£10). ... Tall Paul, Tony De Vit, Malcolm and Ian M reside at **TRADE** (Turnmills. Info 0171-250-3409. 3am-1pm). ... Femi B, Rob Aceton and Spoonie guest at **GARAGE CITY** (Bar Rumba. 10-6am. £10). ... **AWOL** (SW1 Club. Info 0171-613-4770. 10-6am. £12/£10). ... Darren Darling, Lisa Pin-Up and Tim Tabletop are at **BAMBINA** (The Eclipse. Info 0171-734-7110. 11-5am. £12). ... Craig Dimech resides at **THE SATELLITE CLUB** (The Coliseum. 10-6am. £12) with Paul Godel, Nancy Noise and Nicky Holloway. ... **TINKER BELL** (Club EC1. 10pm-6am. £10). ... Get on the Latin and soul tip at **GEM** (Shillibee's. 9pm-late. £5). ... Roy The Roach, Vip & Taylor, Paul Taylor and Eric Branson play in Arena 1, while Grooverider, Fabio, Kemistry & Storm, DJ Scud and Nefarius spin in Arena 2 at **AZTECH**. (The Arches. Info 0181-769-2461. 10pm-6am. £12/£10). **MANCHESTER: THE HACIENDA**. Hacienda. 9.30-3am. £12/£10/£9. Graeme Park, Tom Wainwright, Bob Langley and Dick Johnson. ... Mark Moore swings his shiny handbag at **GOLDEN** (Sankys Soap. Info 01782-621-454. 9.30-4am. £12/£10) with Dean Wilson and Pete Bromley. ... Tom & Jerry Bouthier, Bowra, Row, John Waddicker, Paul Walker, Absolute, John McCready, Patrick Smoove and Q-Tex celebrate **LIFE** (Bowlers. Info 0345-573-521. 8-2am. £15). ... Planet Janet host **HOLY CITY ZOO** (Holy City Zoo. 9.30-2am. £10). ... Pat Riddell is at **REJOICE** (Robinsk's Waller. 11-2am.

£2). ... Da Intalex' Marcus, Harvey Jones, Jamac and Inky play extraterrestrial drum 'n' bass at **PLANET DRUM** (The Phoenix. Info 0161-273-3435. 10-3am. £10/£7). ... The Funk Boutique, Derek C, Stefano and Beate dropping electro-chemical funk upstairs at Deep Fried. **MILTON KEYNES: ULTRA VEGAS** Winter Gardens. Info 01908-218-795. 9-4am. Breeze and Angel join Ashley and Richie Long. **NEWCASTLE: SHINDIG** Riverside. 9-3am. £7/£6. NY's finest, Gusto, joins top UK jock Elliot Eastwick to play meaty house alongside Shindig residents Scott & Scooby, while Darren Emerson and Phil Mison spin upstairs. **NEWCASTLE-UNDER-LYME: SPOILT** Time And Space. Info 0385-245-402. 9.30-2am. £9/£7. Patrick Smooth, Tom Wainwright, Alex Cooke, Chris Lyons, Daz Quayle, Mark Turner and Antony Craze. **NORTHAMPTON: NY-LON** The Vault. Info 01604-603-508. 10-2am. £6/£5. Kenny Hawkes, Darren Coates and Neil Parnell. **NOTTINGHAM: 100% PURE DELUXE** Deluxe. 9.30-late. £10/£8. Judge Jules and Norman Jay. ... Al McKenzie, Dino and Camille rock **THE HOUSE** (The House. 10-late. £8) with Jon Of The Wicked Bitches and Dino. ... Pork Chop, Craze and Jasper The Vinyl Junkie host **CONCRETE 3**. The Box. Info 0115-941-0445. 11pm-2am. £3.50/£2.50. ... Timm & Laurie, Chris & James and Lisa Loud play at **LOST IN MUSIC** (Paradise. 9.30pm-2.30pm. £8/£6). ... Stormin D, Skol, Rooster and Luke Brancaccio rock the **SANCTUARY** (Grays. 6.30-5pm. £8/£5). **PAISLEY: CLUB 69** Roxy's. Info 0141-552-5791. 9.30-2am. £5. With Martin and Wilba. **PITSEA: GLOW** The Playground. 9-2am. £5. Pete Wardman. **PORTSMOUTH: LUSH** Kelly's. Info 01265-822-027. 9-1.30am. £7/£6. Quiver and Col Hamilton. **PRESTON: FEEL** The Venue. Info 01772-258-382. £8/£6. ... **COSY** (The Institute. 9.30-2am. £5/£4) features Adam Southwood, Andy Parker & Parker and Jamie. **SHEFFIELD: GATECRASHER** The Arches. Info 0121-605-8960. 9.30-6am. £12/£10. Judge Jules, Boy George, Sonique and Guy Omadel swing from the Arches. ... CJ MacKintosh visits **LOVE TO BE** (Music Factory. Info 0113-242-7845. 9.30-4am. £10/£8). ... Paul "Trouble"

Anderson and Kelvin Andrews spend **SATURDAYS AT REPUBLIC** (The Republic. 9-4am. £9/£7) with Neil Hinde, Pat Barry and Pipes. **STOKE: FRESHLY BREWED** Klass Cafe Bar. 10pm-8am. Join Fingers and Bod. **SOUTHEAST: ENOUGH TO MAKE YOU COME** Club Art. £6/£4. Sister Bliss and Gareth Cooke. **SWANSEA: ESSENCE** Escape. Info 01834-812-570. 9-2.30am. **SWINDON: FRISKY** Brunel Rooms. 9-3am. £7. Mike Shawe, Ian Wilkie and James Savage. **WARRINGTON: ASTRO FARM** The World. Info 01270-522-204. 9-2am. £10/£8. With Kelvin Andrews and Moonboots. **WATERFORD: SEVENTH HEAVEN** The Metroland. Info 0353-515-5787. 10-2am. £8. Patrick Forge joins resident jocks, Paul Flynn and DJ Orange. **WOLVERHAMPTON: UK** Midlands. 9-2am. £9/£8. Terry Farley, Slam's Stuart McMillan, Armando, Fabio Paras and Smokin' Jo club together. **WORCESTER: WET DREAM** Zig Zags. Info 01905-619-069. 9.30-2am. £5/£4. Wet Dream presents The Italian Job with Don Carlos and Tony Sanchez. **WORTHING: PURE SEX** Mansion House. Info 01705-642-764. £10/£7. Paul Oakenfold and Nick Warren have a romp with Stu Rising and Steve Conway.

SUNDAY JUNE 23
CHERTSEY: FULL CIRCLE Quay Club. Info 01753-685-158. 4-10pm. £6. Phil Perry carries on where he left off the night before. **EASTBOURNE: CLEAVAGE CITY** Eastbourne Pier, East Sussex. 01223-411-832. 9-2am. £6. Seb Fontaine and John Kelly. **EDINBURGH: TASTE** The Honeycomb. 11-3am. £5. Fisher and Price pack them in. **GLASGOW: VEGAS** The Arches. 10.30-3am. £5. Dave Crolla, Barry Whyte and Richard Howie all take turns behind the decks. **LONDON: DEBBIE'S ON CLOUD 9** Cloud 9. Info 0171-328-4711. 10-7am. £12/£10. ... Allan Prosser, Martin Sharp, Arron, Drew, Mazey and Darren Price all spin at **SUNNY SIDE UP** (The Chunnel Club. 9am-8pm. £7/£5). ... Goldie and Grooverider host **METALHEADZ** (The Blue Note. 7-midnight. £7/£4). ... Luke Howard and Princess Julia continue at **QUEER NATION** (The Gardening Club. 10-3.30am. £6). ... Aaron Liberator, Tasha Killer Pussies, Gizelle Mizbehaviour and guests are at **COZMOZ** (Elephant & Castle Pub. 6-midnight. £1). ... Joe Attard and Micky Custance blow Sunday out with a bang at **THE BAD EXPERIENCE** (The Actors Retreat. 7.30-12.30am. £2). ... Aran and guests purvey smooth grooves at **JAZZ JUICE** (Opo. 11-late. £3.50). ... Black On Black's Bob Jones gets soulful at **HABIT** (Zazabaa. Info. 0956-470-210. 5-11pm. £3). **MANCHESTER: BLUEPRINT** South. Info 0161-961-7270. 10-3am. £4/£3. Hard Times' Jason Boardman pitches his skills against Nuphonic's Simon Lee and Dave Hill as part of a Soccer City Special.

MONDAY JUNE 24
LONDON: STRUTT DELUXE Central London Victorian Hall. Info 0181-964-3172. £11. ... Kenny Stone is at **SUNNY SIDE UP** (The Chunnel Club. 9am-9pm. £7/£5) with Hot Rod, Andy Lewis, Drew, Simon Hill and Darren Pearce. ... Jim Masters is **CHILLIN'** (Riki Tik. 8-1am. Free). ... Earth Tribe, Pandit G,

Nelson, The State Of Bengal, Daniel Pemberton and Egon 20 play at **ANOKHA** (The Blue Note. 10-3am. £5/£3). ... Nicky Holloway and Paul Harris continue with **WORLD RECEPTION** (Velvet Underground. 10-3am. £5). ... Anoosis play live alongside the DMX crew at the **WEIRD BEATS COLLECTIVE** (Jazz Bistro. 7-12pm. £2). ... DJ Reds, Stormin' D and Luke Brancaccio keep it coming at **VIBRANCE** (Grays. Info 0973-740-850. 8-6pm. £7/£5). **PORTSMOUTH: VURT** Info 01705-870-717. 9-2am. £6/£5. Jody, Ian Wilkie and Leon Alexander.

TUESDAY JUNE 25
CORNWALL: ELEGANCE Booties. Info 01637-875-096. 9-1am. £5/£3. Renaissance's Ian Ossia joins Simon G and Piers. **EASTBOURNE: CLEAVAGE CITY** Eastbourne Pier. 10-2am. £6.50. Tall Paul and Tony De Vit. **LONDON: THE PINCH** The Gardening Club. 10-3am. £5/£4/£3. Ampo spins. ... Martin Lamer is **GOING UNDERGROUND** (Hard Rock Cafe. Info 0181-840-0616. 9-1am. £4/£3/£2). **MANCHESTER: STONELOVE** Hacienda. 9-late. £2.50/£1. Anton, Gilly and John.

WEDNESDAY JUNE 26
BIRMINGHAM: DECADENCE Bakers. £5. Mike E Bloc gets on the case. **BRIGHTON: THE WIG!** The Jazz Place. Info 0374-841-221. 10-2am. £3/£2.50. Robert Luis and guests. **BRISTOL: SHIMMY** Club Loca. 9.30-2am. £3/£2. Leon Alexander, Simmer and Stuart. **DUNDEE: HIGHLANDER** Fat Sams. Info 01382-451-427. 9.30-2.30am. £4. Guests include Bandulu live on stage, Eat Not Sold, Space DJ and Skylab. **LEEDS: d.o.p.e.** The Mex. Info 0113-279-3045. 9-2am. £4. Peshay, Mowgli and guests. **LONDON: PLEASED** Velvet Underground. 10-3am. £6/£5. Join host Jon Pleased Wimmim and special guests. ... Paul "Trouble" Anderson continues at **THE LOFT** (HQ. Info 0171-813-5266. 9.30-3am. £5). ... Kevin Mackay spins at **SPACE** (Bar Rumba. 10-3am. £5/£3). ... Terry Mitchell resides at **THE ELECTRIC UNDERGROUND** (The Gardening Club. Info 0181-317-4726. 10-3am. £5). ... Dr S Gachet explores the sonic underworld at **PM SCIENTIST** (The Jazz Bistro. 10-2am. £5/£4) with residents Damian Lazarus and Zoe Richardson. **MANCHESTER: MILLENIUM** Sankys Soap. 10-3am. £6/£5. Slip Matt, Jay Prescott, DJ Brisk and DJ Fiasco play haardkore.

THURSDAY JUNE 27
BRIGHTON: ESCAPE The Escape. 10-2am. ... **PINK KOKONUT** (The Zap. 10-2am. £3.50/£2.50) featuring Love Train Inferno. **BRISTOL: DREAM** Kickers. Info 0117-942-8491. 10-2am. £4/£3. Simon Owen and Russell Salisbury, Rich F and Adam Dowding. **DERBY: PURE NOVA** The Conservatory. 10pm-2am. £3/£2. With Dizzie Dubfire. **DUBLIN: SHOCK** Temple Of Sound. 11-late. £4/£2. Liam Dillard, Warren Kiernan and guests. ... Daragh and Zynk host **MARS NEEDS WOMEN** (POD 11-3am. £6/£5). **EDINBURGH: MINISTRY OF CHOCOLATE** The Attic. 10-3am. £3. Dave Smith and guests. **HARROGATE: THE FUNK LADS** Jimmy's 3. 9-2am. £3. Hippie Torales and Edzy. **LIVERPOOL: COMPLICITY** Garlands. 10-3am. £4. With Paul Kane, Spock and Alan Holt. ...

Andy Mac, Steve Tauge and Alex Buchanan play deep house at **SPICE** (Le Bateau. 10-2am. £4/£3). **LONDON: SPEED** Mars. Info 0171-439-4655. 10-3.30am. £5. LTJ Bukem and Fabio. ... Marco Arnould, Tantra, Azouks and Earth Tribe play at **MEGATRIPODIS** (Heaven. Info 0181-960-0030. 8.30-3am. £7/£5). ... Carl Cox, Jim Masters and Claude Young play **ULTIMATE BASE** (Velvet Underground. 01403-267-376. 10-3am. £6). ... The Leaf Label host **SPRAWL** (Cafe Internet. Info 0181-883-0972. 7-11pm. £3) with guests. ... Mrs Wood, Craig Daniel and Pascha throw an Elysium Pride Party Special at **QUADRAMANIA** (The Gardening Club. 10.30-3am. £5/£4). ... Rohan, Alan, Lowrider and DJ Moniker spin those drum 'n' bass beats at **ROTATION** (The Blue Note. 11-late. £4/£3). **MANCHESTER: BLUEPRINT** South. Info 0161-861-7270. 10-2am. £4/£3. Jason Boardman busts the borders of funk with guests Matt Thompson and T. **NOTTINGHAM: LARGE PORTION** Deluxe. 9.30-2.30am. £2.50. Ian Tatham, Dave Congrove and Martin Nesbitt. ... Steve Butler joins Jon Of The Wicked Bitches, Dave Grantham and Matt Wolfe at **THE GARAGE** (The House. Info 0115-956-5324). **SWINDON: DIG THE NEW BREED** The Brunel Rooms. Info 0973-339-992. 9-2am. £3/£2. Tim, Warren, Ross, Adrian and Gerard.

FRIDAY JUNE 28
ABERDEEN: THINK AGAIN The Pelican. 9-2am. Jeff Mills & Titch. ... Alan Sadler and Brian Hitchcock explore **THE SECRET GARDEN** (Joy 10-2am). **ABERYSTWYTH: HARDCORE MAYHEM** Porkeys. Info 01970-880-373. 8-1am. Druid and MC Sharkey. **BIRMINGHAM: SLAG** Steering Wheel. Info 0121-666-7551. £7/£5. Ian Wallman and Jason Ellis spin. ... Mark Jarman and Jem Atkins are at **CRUNCH** (The Venue. Info 0121-472-4581. 10.30-6am. £7/£5) with Jon Hollis. ... Richie Roberts hosts **LOVESEX** (Bakers. 10-late). **BOGNOR REGIS: LIQUID** The Empire Club. Info 01705-828-943. 9-3am. £6.50. **BOURNEMOUTH: OUTER LIMITS**. Ryvels. 9.30-2am. £5/£4. Paul Edge, Bazzar and Keith Fielder play funky techno for sexy people. **BRADFORD: CHEESY CHRIST** French Rooms. Info 01274-881-945. 8-1am. £3.50. Cheesy-listening with DJ Special Agent and that gorgeous, 18-piece pop orchestra, The Superstars. **BRIGHTON: CLUB FOOT** Ethe Escape. Info 01273-726-311. 10-2am. £6/£5. Full Circle's Phil Perry and Kenny Fabulous. ... Danny Rampling is at **SOUTH** (The Zap. 10-3.30am. £7.50/£6.50) with Eric Powell. ... Sean Quinn and Mike Pantell get into the groove at **THANK FUNK IT'S FRIDAY** (The Escape. 10-2am. £4.50/£3.50). ... Grooverider explores the depths of **THE JUNGLE UNDERGROUND** (The Beachcomber. 10-4am. £4.50/£3.50). **BRISTOL: TEMPTATION** Lakota. 9.30-4am. £7/£6/£5. Blu Peter, Brenda Russel and Trip Ship keep it hard but sweet. ... The original Luv Dup and Tom 'n' Jerry Bouthier guest at **REVOLUTION** (Club Lea. Info 0831-493-455. 9.30-3am. £7) with Nick Warren, Maurice and Paul Morrissey. **BURNLEY: STAR SPANGLED**. CLUB XPO. Info 01282-422-050. 9-2am. David Dunne and Grainne Landowski host.

SOMETHING REMARKABLE IS IN THE AIR

What's the most remarkably daring thing you've ever had the balls to do? Party naked at The End, jack in your job to spend a hedonistic summer on the podiums of Ibiza clubland... or dive 3,000ft through thin air with only the finest wisp of silk to protect you from certain oblivion?



Now's your chance to reveal all. Those infamous black and red bottles of K, the cider to be seen with, are offering a remarkably daring competition.

Throughout the summer K will be hitting the club and bar circuit with its Remarkable Escape promotion.

It gives cider fans the chance to be remarkably jammy. Rumour has it that winners will be escaping to the Caribbean for holidays on an

island paradise or action-adventuring in the UK. Here's the opportunity for readers to show what they're made of....

K are offering one dare-devil reader the chance to win a day's sky-diving with nine friends. Have you got the guts to go for it? K will supply the plane and the parachute, you supply the nerves. Three runners-up will win Remarkable Escape t-shirts and shades. All you've got to do is let us know about the most daring thing that you've ever done. Confess all! (And if you've got the pictures to prove it, so much the better). The most unusual and plain foolhardy readers among you can look forward to the rush of a lifetime. Sick bags and adrenaline not included as part of the prize.

Entries to be sent to K / Muzik Competition, Lexis, 8 Upper St Martins Lane, London WC2H 9DL.

Alternatively if you've not got the guts to sky-dive or you're entry simply wasn't remarkable enough to make you a winner then why not drown your sorrows anyway in a bottle of K at the bar. Or you could just go and party naked.....

Entries to be received before July 31st



Room 1 Fri 21st June Room 2

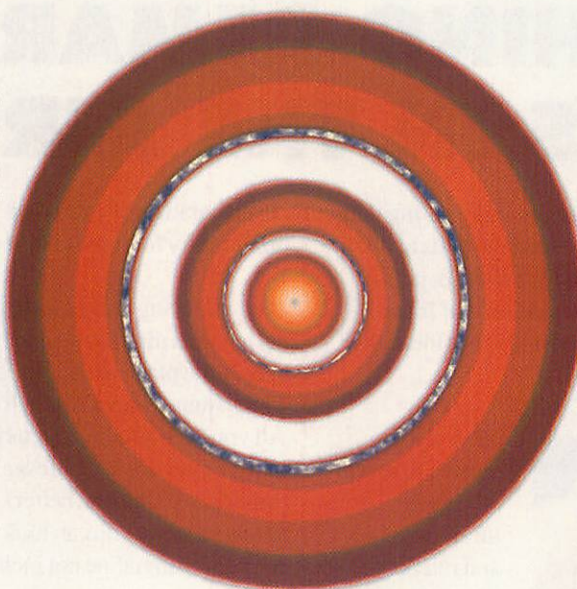
Digs & Woosh (D.I.V.) DJ Jose (Cafe D'el Mar)

Chad Jackson + Resident

+ Resident
The Rhythm Doctor**Room 1 Fri 28th June Room 2**

Rachel Auburn Clive Henry

Junior Perez + Resident

+ Resident
Timmy "Boom Kat" John**Room 1 Fri 5th July Room 2**

DJ Digit (S.F.) Phil Mison (TBC)

"Freshley Squeezed" + Resident

Mark (Luvdup) Enge

+ Residents
Paul & Ashley**Room 1 Fri 12th July Room 2**

Miles Holloway & Elliot Eastwick Scott Braithwaite

(Hard Times) + Resident

+ Resident
Robert Web

Old Greenham Common Airbase

**Room 1 Sat 22nd June Room 2****Megadog V Gush Sound System
A Summer Solstice Special****MEGADOG SOUND SYSTEM**

Featuring DJs: Michael Dogg,

DJ Evolution & MC Teabag,

Plus Spooky (Live)

Dog Decor & Lights

by Coloursound Experiment.

Gush Residents: Dazzlin Darren Sharp,
Bongo Bertie & The Egg Men.**Room 1 Sat 29th June Room 2**

Kenny Larkin The Herbaliser (Ninja)

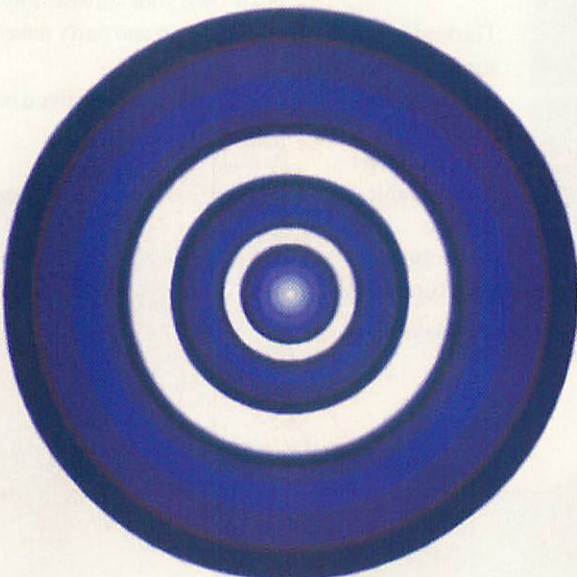
Fabi Paras Femi (Young Disciples)

Peshay D-Zire (Jamiroquai)

Terry Francis +Residents

Electric Groove Temple Bongo Bertie

(Live) Dazzlin Darren Sharp

+Resident
Al Bloomfield**Room 1 Sat 6th July Room 2**

Blue Peter Mix Master Morris's

Steve Bicknell Night out Featuring:

+ Live Act (TBC) Mix Master Morris (Ninja Tunes)

+ Resident Wagon Christ

Frisky & Johnny Easterby

+Residents

Bongo Bertie

& Dazzlin Darren Sharp

Room 1 Sat 13th July Room 2

Jon AquaViva Pressure Drop

Colin Faver Snowboy

Daz Sound + Resident

+ Live Act (TBC) Bongo Bertie

+ Residents Dazzlin Darren Sharp

Al Bloomfield & DJ Special

& Maestro

Old Greenham Common Airbase



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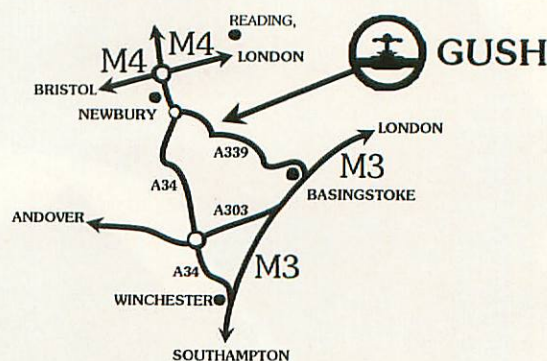
contact Concert Travel on (0990) 321321

For more info & mailing list, write to: GUSH- 107 Main St, Old Greenham Common Airbase, Nr Newbury, BERKS RG19 6HN.

Fridays
£10 / £8 advanced ticketSaturdays
£15 / £13 advanced ticket

£15 / £14 for Megadog

OVER 18s ONLY



SETS OF STEEL

Listings from Radio One's ESSENTIAL MIX (Saturday nights, 2am)

APRIL 13 - (12-4am) LIVE FROM VAGUE

Part One: Pete Tong
 Rex - "Dramarama" (ATMA)... EBTG - "Missing" (DMC mix album)... Sandy B - "Make The World Go Round" (Champion)... Pulse Featuring Antonette Robinson - "The Lover That You Are" (Ifrr)... Nikkita Warren - "I Need You" (VC)... Sarah Washington - "Heaven" (AM:PM)... Alcatraz - "Stand Up" (AM:PM)... Todd Terry - "Jumpin'" (Manifesto)... Hustlers Convention - "Get Down" (Downtown)... Deeper Trax - "La Tropicana EP" (Deeper)... Josh Wink - "Higher State Of Consciousness" (Manifesto).

Part Two: TWA

GTR - "Mango Cepas Revenge" (Planet 4)... Liberty City - "That's What I Get" (Tribal UK)... Lisa Marie Experience - "Keep On Jumpin'" (Ifrr)... Full Intention - "America" (Stress)... Disco Tex - "Get It Up" (Disco Tex)... Valeria Vix - "Vicousa" (ZYX)... Kendoh - "Love Turns Around" (Ifrr)... Kadac - "The Night Train" (Positiva)... Billa Bong - "House Forever" (Nu)... Allium - "Guido The Killer Pimp" (Movin' Melodies)... Cass - "Outcast" (Bellboy)... Pendulum - "I Need You" (acetate)... Chaka Boom Bang - "Tossing And Turning" (Hooj Chooms).

Part Three: Pete Tong

Evolve - "Arms Of Lauren" (white label)... Angeles - "Keeper Of The Dream" (Concept)... Björk - "Bjango [Fluke Remix]" (white label)... Ben Dover - "Enslave Your Mind" (white label)... Underworld - "Born Slippy" (JBO)... Poltergeist - "Vicious Circle" (Manifesto)... Magic Alex - "no info" (white label)... Grandmaster Flash & Melle Mel - "White Lines [Alex Martini Remix]" (white label)... Chocci Versus Jens - "Everything But The Vox" (white label)... DJ Scott Project - "U" (DMD).

Part Four: TWA

K90 - "Genesis" (white label)... DJ Misjah & DJ Tim - "Access" (X-Trax)... Rizzo - "Housework" (Tripoli Trax)... Romper Stomper - "Enjoyment" (Big Appetitured)... Force Maso Motion - "Fantasy" (Rabbit City)... Westbam - "Wizards Of Sonic" (Urban)... BBE - "Hypnose" (Triangle)... Spacer W - "AC" (Pleasure)... The Golden Girls - "Kinetic" (R&S)... 6X6 All Stars - "Into Your Heart" (white label)... Itchy & Scratchy - "Volume 2" (Spot On)... Future Breeze - "Read My Lips" (Le Petit Prince)... Björk - "Big Time Sensuality" (Electra).

APRIL 20

Part One: Daniel Davoli

Black Box - "Everybody Everybody" (RCA)... Daft Punk - "Da Funk" (Soma)... Raw Stylus - "Pushing Against The Flow" (Wired)... Persuasion - "The Bone" (Open)... The Funky People - "Funky People" (Funky People)... Incognito - "Always There" (Talkin' Loud)... Cut & Paste - "Forget It" (white label)... Dubstar - "Stars" (Food)... Raw Junkies - "Rumba" (Strictly Rhythm)... Duke - "So In Love With You" (Dropio)... UCG - "Urban City Girl" (BMG)... Sandy B - "Make The World Go Round" (Champion)... Latin Project - "Hot & Spicy" (Floorwax).

Part Two: Daniel Davoli

Janice Robinson - "I'm Free" (Manifesto)... Michael Jackson - "This Time Around" (Epic)... D'Aroutz - "My Warner" (Groove Groove Melody)... Eclipse - "Heaven Is A Place" (Groove Groove Melody)... Outrageous - "Stix & Stoned" (Bang International)... Janice Robinson - "Children" (Planet Four)... Klubbheads - "Klubbhopping" (A&M)... Bostune - "My Thang" (Disco

Magic)... Popcorn - "Tap Moi La" (Mercury)... Self Preservation Society - "The Whoop" (Blue)... Millennium - "Mama Love" (Cutting)... Eli Mac - "So In Love" (Moonshine)... Red Hot Chili Peppers - "Give It Away" (Warners).

APRIL 27

Parts One & Two: Goldie

Goldie - "Metalheadz" (dub plate)... Grooverider - "John Prototype" (dub plate)... Doc Scott - "Champion Sound" (Legend)... Doc Scott - "Machines" (dub plate)... J Majik - "Your Sound" (Metalheadz)... Dillinja - "no info" (Metalheadz)... no info - "For The MCs [Tom & Jerry Remix]" (BMG/RCA)... LTJ Bukem - "Music" (Good Looking)... Skanna - "Skanna" (Find Me)... Blame - "Neptune" (Moving Shadow)... Killer Man Jarro - "Prototype" (Proto T)... Refuge Cru - "Riderz Ghost" (Metalheadz)... Doc Scott - "Drums '96" (Metalheadz)... no info - "Ghost [The Rollers Mix]" (Metalheadz)... Digital - "Space Funk" (Timeless)... Goldie - "This Is A Bad [Source Direct Remix]" (dub plate)... Phobek - "The Rain [Remix]" (Razor's Edge)... Lemon D - "Urban Style Music" (Metalheadz)... Adam F - "Circles" (Section 5)... Roni Size - "Ready Or Not" (V)... Grooverider - "Kemistry [Remix]" (Razor's Edge)... Goldie - "Jah [Original Prototype]" (Ifrr)... VIP Roller - "Still Life" (Ifrr)... Blame/Justice - "Athena" (Moving Shadow).

MAY 5

Part One: Tim Lennox

Black Science Orchestra - "Save Us" (JBO)... Mood II Swing - "Call Me" (Music For Your Ears)... Swingtime Dee - "Your Wildest Dreams" (Z)... Sandy B - "Make The World Go Round" (Champion)... House 2 House - "Time 2 Feel The Rhythm" (Big Shot)... MIDI Rain - "Shine" (Vinyl Solution)... New Order - "World" (London)... Joe Roberts - "Come Together" (Ifrr)... Well Hung Parliament - "We Can Be" (Cowboy)... Interspin - "Breaking Into A Sweat" (Flaw)... Dr Atomic - "Schudelloss" (Guerilla)... Johnny X - "Call On Me" (Higher State).

Part Two: Tim Lennox

T-empo - "The Blue Room" (acetate)... Kirsty Augustine - "Look Out For My Love" (Supreme)... Zee - "Dreamtime" (Perfecto)... Otraza - "Love Song" (Bionic Beat)... L'I Louis And The World - "I Called [The Story Continues]" (Epic)... Blast - "Crazy Man" (UAM)... Quattara - "Quattara" (Steel Fish)... Nunca - "Ballistique" (Amato)... Pendulum - "I Need You [Option A]" (Ifrr)... BBE - "7 Days To One Week" (Triangle)... Lucky Monkeys - "Bjango" (white label).

MAY 12

Carl Cox

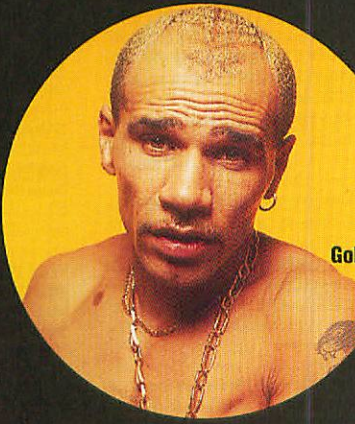
Poltergeist - "Vicious Circles" (Manifesto)... J Daniel - "The Way" (Bush)... Sound Enforcer 2nd Series - "Icon EP" (Blunted)... Todd Terry - "Jumpin'" (Manifesto)... Wink - "Are You There?" (Ovum)... Electroliners - "Loose Caboose" (Twitche Records)... Orlando's & Rudy's - "Acid" (white label)... Dave Clarke - "No One's Driving" (deConstruction)... Drive 1 - "Come On Young" (white label)... Castle Trancelot - "Indoctrinate [Way Out West Mix]" (white label)... L'I Louis - "French Kiss" (Diamond Records)... Tiracon - "Spiral Nuts" (Tarcoat Special)... Ian Pooley - "Chord Memory" (Force Inc Music Works)... Awax - "Back On Plastic" (white label)... D & Still - "D Stop" (Moonshine Records)... D&T - "Up And Down" (Tripoli Trax)... Semisphere - "Suck Me Plasma" (white label)...

Max Wobble - "no info" (white label)... DJ Skull - "Raw From Anger" (Djax-Up-Beats)... Montini Experience - "My House Is Your House" (Phoenix Rising)... DJ Casanova & MC Romeo - "In The House" (Cutting)... Magnetique - "Whip Up A Storm" (Important)... DJ Funk 1 - "Knock Knock [Club Tracks]" (Cosmic)... Thomas Schumaker - "Ficken" (Bush)... Toxic - "House Time Is Anytime" (Paradogs)... Wink - "Are You There" (Ovum)... Secret Cinema 2 - "Straight Ahead" (EC)... Virus - "Moon" (Perfecto)... Carl Cox - "Phoebus Apollo" (Worldwide Ultimatum)... Lunatic - "Hypnotic" (Luxor)... Mandala Remixperience - "The Encore" (Noom)... Rozzo - "Into Your Heart" (Bush)... Ytraxx - "Mystery Land" (Clockwork Records).

MAY 6 - RADIO ONE BANK HOLIDAY SPECIAL

Dave Clarke - "The Truth"

Dave Clarke - "Southside" (deConstruction)... Dave Clarke - "Protective Custody [Live Edit]" (deConstruction)... Dave Clarke - "Wisdom To The Wise" (deConstruction)... Suburban Knight - "Nocturnal Behaviour [Special Edition]" (UR)... Surgeon - "Pet 2000" (Downwards)... Space DJz - "Return To Earth EP" (Infonet)... Jeff Mills - "Purpose Maker 1" (Purpose Maker)... Kareem Smith - "Killer Beez" (Djax-Up-Beats)... Lester Fitzpatrick - "L Trax" (Relief)... Dynamix II - "Don't Touch That Dial" (Dynamix II)... UR - "01. [Hi Tide]" (Sold In Detroit)... Foreveration - "U People" (Streetwave)... Dopplereffekt - "Voice Activated" (white label)... Dynamix II - "Ignition" (Debonaire)... Model 500 - "I Wanna Be There [Juan Atkins Remix]" (R&S)... The Vision - "Explain The Style" (Metropole)... The Launch - "Montreal/Maastricht Connection" (Trip)... Group X - "Thunder Drums" (Djax-Up-Beats)... Tyree Cooper - "Souz In My Head" (Dance Mania)... Cari Lekebusch - "Mecano" (POF)... Mantronix - "Sing A Song [Dub]" (Ten)... Tackhead - "Mind At The End Of The Tether" (white label)... Afrika Bambaataa - "Bambaataa's Theme" (Tommy Boy)... Thomas Bangalter - "What To Do" (Roule)... Jeff Mills - "Axis 11" (Axis)... D Knox - "Chanting" (Sonic Mind Records)... Aztec Mystic - "The Shining Path" (UR)... The Mind Drum - "It Is What It Is" (white label)... Regis - "Hal" (Downwards)... Raulo Delagado - "Distant Avenues EP" (Sheep Records)... Mike Dearborn - "Fuckin' Chaos" (Djax-Up-Beats)... Surgeon - "untitled" (Kick 64)... Dean & DeLuca - "untitled" (M Plant)... Lockstep - "Ce Soir" (Soiree Records).



Goldie

The Rooms. 9-2am. £6. Jon Pleased Wimmim joins Anthony Pappa.
HULL: DEJA VU Room. Info 01482-218-705. 9-4am. £9.

KIDDERMINSTER: TUT TUT Knights Nite Club. 9-2am. £5. Jon Hollis.
KINGSTON-UPON-THAMES: GOING GA-GA Bishops Hall. 10-4am. £8/£6. Breeze and Nancy Noise join Matt Maddladd.

LEEDS: UP YER RONSON The Pleasure Rooms. Info 0113-244-5521. 10-4am. £9/£7. Marshall and Sasha... Join Jeremy Healy as he kicks off his TWELVE NIGHTS OF SUMMER extravaganza (The Pleasure Rooms. Info 0113-244-5521).

LEICESTER: GOODBYE CRUEL WORLD. Streetlife. Info 01332-372-374. 10pm-2am. Kelvin Andrews... Ampo and Japan plus guests reside at ZEN (The White Room. 10pm-3am. £6/£5).

LIVERPOOL: EAST OF EDEN Eden. 9-2am. £7. With Rocky & Diesel... Andrew Weatherall and Huggy get together some serious techno tackle at VOODOO (Royal Institution Building. Info 0151-733-6097. 10-4am. £9/£8/£7).

LONDON: VOYAGER Complex. 10-5.30am. £12/£10/£8. Laurent Garnier's F Communications takes over all three floors, guests tbc... Roland Casper, Andy Morris, Jim Masters and Mark Williams spin at ABSOLUTE (Colliseum. Info 0171-582-0300. 10-6am. £10/£7)...

Brandon Block, Luke Neville and Clive Van Burn step out at GLITTERATI (The Cross. 10.30-4.30am. £12)... Lee Fisher from Mother is at MAYBE BABY (Cloud 9. £10) with Finbar, Matt McCarthy and Justin McCann... Blu Peter, Steven React and Mrs Wood reside at GARAGE (Heaven. 0171-839-5210. 9-3am. £7)...

Tall Paul takes control at THE GALLERY (Tummilis. Info 0891-516-666. 10-7.30am. £10/£8)... Rad Rice guests at WHOOP IT UP (The Gardening Club. 11-5am. £8/£6) with Lekker, Nick Hook, Terry Marks and Joel Xavier... Eddie Pillar, Jean Young, Stuart Kirkman, Kershaw and Ali B play the best Acid Jazz at MAGIC BUS (The Blue Note. 10-5am. £7/£5)...

Pete Wardman and Nick Loveur guest at DELICIOUS (The Boulevard. 10-4am. £5/£7) with Smiffy and James Anthony... Huggy and Renegade Soundwave's Danny Briotti cut 'n' paste it at THE BIG KAHUNA BURGER (Smithfields. Info 0973-869-021. 9.30-late. £7/£5) with Dan and Jon Kahuna... Lloyd Wakesman and Winston Devine are at FUSE (The Paradise Bar. 8-2am. £5/£4/£3) playing quality house music...

Nancy Noise, Craig Jensen, Andy Manson and Erzo spin at SOOPER BITCH (EC1 Club. Info 0171-226-792. 10-6am. £10/£4)... Brendan Downing, Tim Webster and Jon Tully play a wide selection of underground house and soul at INDULGE (The Brix. Info 0171-738-6604. 11-6am. £7)...

Nicky Holloway invites another guest to join THE VELVET UNDERGROUND (Velvet Underground. 10.30-4am. £10/£8) with Patrick Smooth and Steve Lawley... Graham Gold, Dave Lambert and Darren Pearce are at PEACH (Leisure Lounge. 10-6am. £7) with Francis James... Rob Blake and Scott Mac are at SLINKY (Legends. 10-5am. £10/£7/£5)...

CARDIFF: TIME FLIES City Hall. Info 01222-832-830. 8.30-2am. £10. Al McKenzie guests.

CHERTSEY: SIRENS The Quay Club. 10-late.

CHESTER: SWEET Blimpers. Info 01244-343-781. 9.30-2am. £7/£6. Resident's night with Russ K Klass and Phil Cooper.

CORNWALL: NATURAL RHYTHM The Venue. Info 01367-875-096. 9-1am. £6/£4. Up Yer Ronson's Andrew

Souter joins Simon G and Piers. **DERBY:** THE FRIDAY CLUB'S SECOND BIRTHDAY Blue Note. Info 0115-944-4277. 10-2.30am. £5/£4. Join in the celebrations with Timm & Laurie and Jim "Shaft" Ryan.

DUBLIN: TEMPLE OF SOUND Temple Of Sound. 11-late. £6/£5.

Johnny Moy, Billy Scurry and Stephen Mulhall.

EDINBURGH: PURE Venue. 10.30-3am. £7/£5. Twitch & Brainstorm,

The Bill and The Dribbler... Resident's night at **SUBLIME** (Wilkie House. Info 0131-668-3043. 10-3am. £8/£6) with Billie Caldwell, Idge, Ken Wright, Gary McIntosh and Gordon Mac.

GATWICK: JOY The Gatwick Manor. Info 0181-681-5802. 10-late. £7/£6.

Graham, Phil James, Andy Maddox, James and guests.

GLASGOW: SLAM Arches. 10.30-3am. £6. Orde Meikle and Stuart

McMillan join forces with Carl Craig straight outta Planet E... Boney, Jon Mancini and Tim Deluxe are at **COLOURS/MINISTRY OF SOUND** (Sub Club. 10-3am).

GUILDFORD: ABSOLUTELEY FABULOUS Bojanglez. Info 01483-304-202. 9-late. £6/£5. Davey G, Nipper and Ravs.

HASTINGS: DEEP COVER The Pier. 9pm-2am. £6. Guests tbc.

HEREFORD: NAUGHTY BUT NICE

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 IN SELECTED AREAS



SATURDAY NIGHT FEVER

CLAUDE YOUNG, one of the most creative Detroit DJs around, talks about a recent wasted weekend

HOW DID YOU FEEL WHEN YOU WOKE UP ON THE SATURDAY? WHERE HAD YOU BEEN THE NIGHT BEFORE?

I woke up at home feeling very hung over after a night out with some friends. We went out to dinner at a bar/restaurant and we overdid it... as per usual.

WHAT DID YOU DO DURING THE DAY?

I got up and watched "The Prisoner". I borrowed the tape from a friend of mine who has the whole series! After that, I sorted my records out for the evening.

WHICH CLUB WERE YOU PLAYING AT? WHAT WAS IT LIKE?

I was at a rave in Detroit called The Players Ball. It had an early Seventies motif kind of deal. Everyone was dressed up in bell bottoms. It was wicked. It was probably the best night I've had in Detroit for some time. I'd been away a while and it was drab before I left, but

I got back two weeks ago and it seems like the people are better, much more into the sounds. This whole scene is very different in the States. But the crowd was cool that night, they just loved the records. I played mostly the harder-edged stuff, but it went down well with everybody, probably because it was me! The biggest tracks I played, the ones which went down best with people, were the latest Surgeon on Soma and a white label of "Axis 15" from Jeff Mills. The guy before me was playing house and that went down pretty well, and they were playing jungle in the room opposite and it was crowded there, too. Jungle is just

starting to really take off over here.

WHERE DID YOU GO AFTERWARDS?

I played from 4am until 7am, then I went home and watched another of "The Prisoner" tapes. It was a tame night! I used to get really smashed when I played, but I don't do that now. I do it a lot when I'm not playing, though... I'm infamous for it!

TELL US ONE FUNNY THING WHICH HAPPENED THAT NIGHT?

I think it's always funny to see the way a crowd perceives dressing up. All the people were in old pimp outfits with these really big hats and feathers. They made a real effort.

HOW DID YOU FEEL WHEN YOU GOT UP ON THE SUNDAY?

I was still a bit knackered, but I felt good because the party had gone well. A few people called me up to say how much they had enjoyed it, which was great. Later on, I went to a Chinese buffet with my dad. He's found this new place where you can have as much as you want to eat for a set price. It was wicked. Then I went home and worked on my new album for a while. It's my first solo album, so I want to make sure it's good.

A mix CD from Claude Young, 'DJ Kicks', is out now on Studio K7



CLAUDE YOUNG - 10 FORTODAY

BUG IN THE BASS BIN (31st CENTURY JAZZ MIX) Carl Craig (Mo Wax)
SPECTRAL NOMAD The Vision (Metropolis)
MUGGERS COME OUT Surgeon (Soma)
UPDATING THE EXISTING SYSTEMS Brother From Another Planet (7th City)
M-PLANT 306 Robert Hood (white)
RELISH Substance (Chain Reaction)
AXIS 15 Jeff Mills (Axis)
THE TIMES Ian Pooley (Force Inc)
NEXT Various Artists (Planet E)
GOOD AND EASY Da-Sampla (Puzzle Box)

Soulful vibes from Keith, Abbey, Kitten and Clive Allen at **JAZBAH** (The Square Room. Info 0171-738-6527. 10-3.30am. £5/£5). ... Paul Oakenfold and Lisa Loud continue to get **FRISKY?** (The Ministry of Sound. 10.30-6.30am. £12/£8). ... Roy, Sequenci, Dean and special guests emit a psychedelic **TRANSMISSION** (Adrenalin Village. Info 0171-289-5446. 10-6am. £10/£8/£6). ... ESP, Mad'em, Gary Gee and Jay Smith spin funky house and gorgeous garage at **ABSOLUTELY FABULOUS** (Jacques Of Clubs. 9-4am. £6). ... Fat Tony, Rachel Auburn and Steve Lee provide top draw clubbing at **THE GALLERY** (Turnmills. Info 0291-516-666) as part of a Zen Pre-Transmission Party... Sid Shanti, Joti Sidu and Han Solo play future trance at **RETURN TO THE SOURCE** (The Fridge. 10-6am. £10/£8) with Psychoas live.

MAIDSTONE: BENNY Atomic. Info 01273 605056. 9pm-2am. £7/£6. Hard Times Party with Miles Hollway and Elliot Eastwick.

MANCHESTER: BUGGED OUT Sankeys Soap. 10-3am. £6/£5. Godfathers of Euro-techno. The Advent, play live with Bush's Eric Powell and resident James Holroyd... Claudio Coccoluto and Dicky Mantanari get shiny at **PLANET SHINE** (Hacienda. 9.30-3am. £7/£4).

MIDDLESBOROUGH: SUGAR SHACK Empire. £8. Seb Fontaine and Tall Paul Newman.

NEWCASTLE: NICE Planet Earth. Info 0191-232-5255. 10-2am. £6/£5. Joey Mustapha spins.

NEWCASTLE-UNDER-LYME:

VOUYER Time And Space. 9-2am. £8/£7. Featuring Claudio Coccoluto and Kelvin Andrews.

NORTHAMPTON: WHAT A LIFE The Vault. Info 01604-268-60. 9.30-2am. £6/£5. Tony De Vit.

NORWICH: OFFER FACE Zoom. 10-6am. £7/£6. The Kitchen cooks up a weekend warm-up.

NOTTINGHAM: VELOC'E The Marcus Garvey Centre. Info 0115-970-3338. 10-6am. £10/£7... Mucky Pup and Andy Riley are **MONSTERS AT WORK** (The House. Info 0115-956-5326).

PERTH: WILDLIFE Ice Factory. Info 01382-581-140. 10-3am. £8/£7. DOP.

PLYMOUTH: CYDONIA Club Oz. 10-2am. £3. Ben Rubin, Al, Twilight Twins, Jeff Van Dyke, Kid Paul, Sign, Osaka and Flex.

PRESTON: CHEEKY MONKEY The Institute. 10-2am. £4. Dominic North and Dave Williams.

READING: CHECKPOINT CHARLIE Alleycat Live. Info 0171-486-1877. 9-4am. £9/£8. Mr C and Nancy Noise man

The Watch Tower with The Wax Doctor and Clive Henry down in The Bunker... Norman Jay is at **THE FULL MONTY** (The Holy Rooms. 10-4am. £8/£7) with Daniele Dighio (QPR) and Tom Costello.

RHYL: FRESH Brunels. Info 0175-345-025. 9-2.30am. £6.50/£5.50. Ring for DJ details.

ROMFORD: CULTURE SHOCK '96 Hollywoods. 9-3am. £8/£6. Sister Bliss, John Kelly, Tony Grimley, Gareth Cooke and Terry Green.

SHEFFIELD: RISE Leadmill. 10-4am. £8/£6. TWA rise to the top with the Hacienda's Tom Wainwright... Dave Lambert and Tim Lennox spin at **MUSIQUARIUM**

(Republic. 9-5am. £9/£7). **SOUTHAMPTON:** CERT 18 Jolly's. Info 0378-863-111. 9-2am. £5/£4/£3. Colin Dale and residents.

SOUTHEND: EUPHORIA Club Art. Info 01206-564-819. 9pm-2am. £8/£5. Scott Braithwaite, Andy Baker, DJ Desire and SHOCK.

STAFFORD: SWOON Coliseum. Info 01785-229-384. 9-2am. £7/£5. Smokin' Jo and Mark Rowley.

STIRLING: PASSION The Fubar Club. 9pm-4am. £10. Darren Stokes and Just William.

STOKE-ON-TRENT: SIN CITY The Left Bank Club. Info 01782-41-733. 9-2am. £6/£5. Ring for DJ details.

SWANSEA: UP FOR IT Escape. Info 01834-812-570. 9-2.30am.

SWINDON: THE FRUIT CLUB Brunel Rooms. 9-3am. £7/£6/£5. Sister Bliss, KGB, Paul Ricketts, Doug, Ramos, Slip Matt and Menace all spin.

WOLVERHAMPTON: ABSOLUTELY FABULOUS Delerium. Info 01902-713-451.

YARM: PUSSY GALORE'S FLYING CIRCUS Tall Trees Hotel. 9.30-2am. £7. Tasty Tim, Amanda Hammond and Malcom Dale.

SATURDAY JUNE 29

ABERDEEN: EXODUS Exodus Nightclub. 10-late. Mr C with Hi23, Titch and Chris Knox... Billy and Austyn Davidson **CELEBRATE LIFE** (Joy 10-2am).

BASINGSTOKE: CLUB ADRENALIN The Playground. 9-2am. £8/£7. SY Supreme, NS, X Fade and MC Ninja.

BECKLEY: TRIBAL Gathering 1996 Otmoor Park, Beckley, Oxford. Info 0181-963-0940. 1pm-9am.

All the previous acts are 90% confirmed, including The Chemical Brothers, Leftfield, Daft Punk, Goldie, Lionrock, The Aloof, BT, Bandulu, Fluke, Black Grape, Nightmares On Wax and Laurent Garnier...

BEDFORD: LICK IT! CELEBRATES THE AUSTRALIAN WINTER Rivera Lights. Info 01908-673-117. 9pm-6am. £12/£10. Luvdup, Darren Pearce, Glen, Harrington, Julian James and Magic.

BELFAST: WISDOM Network. 8-1.30am. £7. With Craig Burger Queen, Mark Jackson and Eamon Beagon.

BIRMINGHAM: REPUBLICA Bakers. 10-late. £8/£6/£5... Phil Gifford and The Lovely Helen have some FUN! (Steering Wheel. Info 0121-622-1332. 10-late. £8). ... Brandon Block, Alex P and Richard Fearless give it some

VOBBLE (Venue. Info 0121-233-0339. 11-7am. £8/£6)... Angel, Tim and Laurie are at **MISS MONEYPENNIES** (Bonds. 9.30-late. £12/£9.50).

BLACKPOOL: FEDERATION The Main Entrance. £8/£5. Dean Bell.

BOURNEMOUTH: A-U The Manor. Info 01425-480-855. 10-3am. Danny Rampling plays a three-hour set, while John "00" Fleming gets Eurotastic.

BRIDLINGTON: WILDLIFE Leisure World. Info 01625-862-073. 8pm-late. TWA, Gordon Kaye, Neil Hinde, Paul Fraser and James Ross.

BRIGHTON: KINKY CASINO The Escape. Info 01273-726-311. 10-2am. £6.50. Claudio Coccoluto joins up with Pete Haywood and Paul Clarke... Nipper "Deep" Downey is at **THE PUSSYCAT CLUB** (The Zap. 10-4am. £7/£6)... Frankie Foncett guests... Danny Jones and Eddie Templeton host **BEATS WORKIN'** (The Retreat. Info 01273-730-527. 10pm-2am)... Jazzy Q fries the phat at the **SOUL KITCHEN** (The Beachcomber. 10-4am. £4.50/£3.50).

BRISTOL: SATURDAYS Lakota. 9.30-6am. £10/£8. Robert Owens, Marshall and The Fabulous Hutchinson Brothers.

BURNLEY: IAMBARU Club XPO. 9-2am. £10/£8. Tall Paul and John Fleming visit the Naughty North.

CAMBRIDGE: DREAD RECORDINGS NIGHT. The Junction. Info 01223-412-600. 10-6am. £12.50/£11. Are you ready for the rampage? Mickey Finn, Ray Keith, Kenny

Ken, Devious Devon, Marvellous Cain, Bailey, Gappa G, Banx & Barrington with MCs Hooligan, Blakey and Five Alive.

CORNWALL: ABSOLUTELY LOVE THE NOISE The Lizzie. Info 01637-875-096.8-1am. £6/£4. James Christian selects the disks alongside Simon G and Piers.

COVENTRY: KLASS The Coliseum. Info 0973-882-210. 9pm-2am. £6/£5/£4. John Hollis and Mark & James.

DERBY: PROGRESS The Conservatory. 9-2am. £9. Get deep with Farley "Jackmaster" Funk and Terry Deja Vu.

DUBLIN: TEMPLE OF SOUND Temple Of Sound. 10.30-late. £8. Stuart McMillan and Johnny Moy.

DUNDEE: HIGHLANDER Lucifer's Mill. Info 01382-451-427. 7.30-midnight. £4. Ruby and DJs Eat Not Sold.

EDINBURGH: YIP YAP La Belle Angele. 10.30-3.30am. £6. Gareth Sommerville and Dave Brown... **COLOURS** (Club Mercado. 11-4am) features Jon Mancini, Boney, Darren Mackie and Crosby.

GILLINGHAM: LARGE AS LIFE Upstairs. 9-2am. Pete Doyle, Robbie Collins and Dean Wilson.

GLASGOW: SUB SATURDAYS Sub Club. 11-3am. £8. Harri, Dominic and Oscar.

HASTINGS: PIER PRESSURE The Pier. 9pm-2am. £8. Jay Chappell, Tomislav and Alex Hamilton.

KENT: BABY LOVE Polo Club. 9-2am. With Steve Lee Athos and The Boot Boys.

LEEDS: THE ORBIT After Dark. Info 01132-523-542. 9-2am. £10/£8. Dave Clark pitches in... Sully spins at **CLUB MEX** (Mex. 9-3am. £5/£4)... with Carl Bedford and Dean Martin... Breeze, Mark Rowley and Jim Masters spin at **BACK TO BASICS** (Pleasure Rooms. 10-6am. £12/£10) with Huggy and Ralph Lawson... **VAUGH** (Wherehouse. Info 0113-246-1033. 10-4.30am. £10/£8) continues... **HARD TIMES** returns with a vengeance (Info 01924-488-220. 10-6am. £12).

LEICESTER: SHOPPING Streetlife. 10pm-3am. £7/£6/£5. With Alex P... Dana Down finds the **SOLUTION** (The White Room. 10pm-3am. £7/£6).

LIVERPOOL: CREAM Nation. Info 0151-709-1693. 9.30-2am. £10/£7. Carl Cox, Jeremy Healy, Graeme Park, Mark Moore, Darren Pleased, Wimmin, Daz Saund, Trevor Rockliffe and Jon Carter get Full On for the Euro '96 final... **CREATION** (Clear. 10-5am. £10/£7).

LONDON: RULIN' Ministry Of Sound. 11-9am. £15/£10. Robert Clivilles, Tony Humphries, Allan Russell, T-Smith and Tommy D... Astrofarmer Andrews, Andy Morris, Laurence Nelson and Oliver McGregor all dig the **CLUB FOR LIFE** (Gardening Club 2. Info 0171-497-3153. 10.30-6am. £12/£10 Life Organ members)... Nicky Holloway and Chris Good are at the **VELVET UNDERGROUND** (Velvet Underground. 10.30-4am. £10/£8)... Judge Jules, Roy The Roach, Paul Kelly, Bubba Haymes and Lawrence Nelson guest at **JETSET** (Leisure Lounge. 10-6am. £12/£10) with Andy Morris and Arron... Bob Jones, David Havlin and Paul "Trouble" Anderson reside at **LIFT** (The Blue Note. 10-5am. £8/£6)... James White and Alan Chamberlain host **KINGSIZE** (Complex. 10-5.30am. £12/£10)...



Tune into ITV
and go to page

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Teletext

CLUBZONE NETWORK

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ONE OF THE FACES...

Muzik's guide to those clubbers you never see the back of

JANE MURPHY

Spotted at Bugged Out!, Sleuth and Back To Basics

Born: Wakefield, 1969.
Occupation: Singer.

Would you consider yourself to be a face on the scene?

I'm always the person in the back corner.

What are your favourite clubs?

Bugged Out!, Back To Basics and Sleuth.

I also like Vague because it's great just to go out and watch all of the really mad, dressed-up people who go there.

Favourite DJs?

Smashie & Nicey, Derrick Carter, Slam, Dave Clarke and John O'Donnell.

Roughly how much money do you spend on records every month?

About £40.

What was the last record you bought?

"Hit To The Death In Future Head" by The

Flaming Lips.

What is your all-time club classic?

Andy Weatherall's mix of "Glider" by My

Bloody Valentine. It brings back loads of great memories from Basics.

How do you relax?

Watching "Father Ted" on telly.

What is your most memorable moment in a club?

Probably the first time I went to Quadrant

Park. Liverpool had just won the FA Cup

Final and everyone who was in there was completely off it.

What was your worst moment in a club?

I was at a big rave in Norfolk and I totally

lost it. I dropped my money, but by the

time I bent down to the floor to pick it up,

I'd forgotten what I was supposed to be

doing. At the same time, T-99 were doing

a live show, dancing around the stage in

white suits. But I thought they looked so

terrifying. I spent the entire time hiding

behind a pillow!

Which DJ would you most like to go to

bed with and why?

I'd love to go to bed with Boggy (James

Holroyd), because he's so funny.

Which DJ would you most like to hang

and why?

It's got to be Jeremy Healy. My mate and

I were waiting for a taxi one night and he

jumped the queue. He hopped in the cab

and yelled to the driver, "Sling it!"



Tom 'n' Jerry Bouthier get sexy at at **MALIBU STACEY** (Hanover Grand. Info 0181-964-9132. 10-4.30am. £12) with Luke Neville... Keith Fielder, Paul Tibbs and Russ Cox host a resident's bash at **SEX LOVE & MOTION** (Soundshaft. Info 0956-438-004. 10.30-3.45am. £8/£7/£5)... Linden C, Phil Asher and Alan Russell guest at **GARAGE CITY** (Bar Rumba. 10-6am. £10)... Alex Gold, Stuart Patterson and Johnny Freeman man the decks at **TIGERLILLY** (The Double Bass Club. 10-3am. £10/£5) with help from their guests... Craig Dimech is at **THE SATELLITE CLUB** (The Coliseum. 10-6am. £12/£10)... James Anthony and Martin Larner are **LOVIN IT** (Hard Rock Cafe. 9-3am)... Tall Paul, Tony De Vit and Malcolm are at **TRADE** (Turnmills. 3am-1pm)... Darren Darling resides at **BAMBINA** (The Eclipse. Info 0171-734-7110. 11-5am. £12)... Steve Jackson, Paul "Trouble" Anderson, George Morel, Dean Savonne, Bobbi & Steve, Matt Jam Lamont and John Coomer are **LORDS OF THE UNDERGROUND** (Island Hord. Info 0171-734-0610)... **SUGAR SUGAR** (Club E61. 10pm-6am. £12)... Smokin' Jo, Nic Loveur, Biko, Pete Wardman, Blu Peter, Rachel Auburn and Junior Perez throw a Sherbet Party at **UNITED KINGDOM** (Club UK. 10-6am. £12/£10)... Stormin' D, Skol, Rooster and Luke Brancaccio rock the **SANCTUARY** (Grays. 6.30-5pm. £6/£5). **MAIDSTONE: HEAT** Atomics. Info 01424-440-220. Randall, Darren Jay, Mickey Finn, Grooverider, Brookie and Wildchild mix it down for Kent junglists. **MANCHESTER: GOLDEN** Sankeys Soap. Info 01762-621-454. 9.30-3am. £10/£8. Tall Paul swings his handbag with Dean Wilson and Pete Bromley... Graeme Park, Tom Wainwright, Bobby Langley and Dick Johnson all host **THE HACIENDA** (Hacienda. 9.30-3am. £12)... Planet Janet host **HOLY CITY ZOO** (Holy City Zoo. 9.30-2am. £10)... John Waddicker hosts **LIFE** (Bowlers. 8-2am. £12/£10)... The Una Bombers mash musical styles at **THE ELECTRIC CHAIR** (The Roadhouse. Info 0161-237-9789. 10-4am)... Phil Morse, Terry Pointon and Herbie Saccari are at **TANGLED** (The Boardwalk. 10-3am. £6/£5). **MILTON KEYNES: ULTRA** Vegas Winter Gardens. Info 01908-218-795. 9-4am. Those K Klass scallies bring their box of tunes to MK. **NEWCASTLE: SHINDIG** Riverside. 9-3am. £7/£6. Progress' Christian Woodyard and Lionrock Justin Robertson join Scott & Scooby. **NORTHAMPTON: NY-LON** The Vault. Info 01604-603-508. 10-2am. £6/£5. Darren Coates and Neil Parnell... Smokin' Jo, Brandon Block and Tyrone De Sauvey spin at **GOD'S KITCHEN** (The Roadrunner. Info 01234-270-370. 9.30-2am. £9). **NOTTINGHAM: 100% PURE** Deluxe. 9.30-late. £10/£8. Timm & Laurie, Mark Keys, Ossie, Leroy Hussey and guests, Mark Auerbach and Jon Da Silva... Jazz Spirit, Ryszard, Pablo and Planck host **LOUNGIN'** The Box. Info 0115-941-0445. 11pm-2am. £3.50/£2.50... KCC, Chris Anlow and Steve Butler rock da **HOUSE** (The House. 10-late. £8) with Jon Of The Wicked Bitches and Dino... Nick Morley, Simon Owen and Lisa Loud get **LOST IN SPACE** (Paradise. 9.30pm-2.30am. £10/£8). **PAISLEY: CLUB 69** Roxy's. Info 0141-552-5791. 9.30-2am. £5. Fumiya Tanaka joins Martin and Willy. **PITSEA: GLOW** Playground. 9-2am. £5. Roy The Roach & Sonique.

PORTRUSH: LUSH Kelly's. Info 01265-822-027. 9-1.30am. £7/£6. **PRESTON: COSY** The Institute. 9.30-2am. £5/£4. Adam Southwood, Andy Parker and Jamie. **RINGWOOD: FANCY THAT!** The Manor. 10-2am. John "00" Fleming. **SHEFFIELD: Chez** Damien and The Beloved's Jon Marsh drop deep house at **SATURDAYS AT REPUBLIC** (The Republic. 9.30-4am. £5) with Dino, Paul Ingall, Greg Robinson and Solid State... Mark Moore, Tall Paul Newman and Tony De Vit swing from the arches at **GATECRASHER** (The Arches. Info 0121-605-8960. 9.30-6am. £12/£10)... Progress trot up to **LOVE TO BE** (Music Factory. Info 0113-242-7845. 9.30-6am. £14) with handbag and house deck action from Jon Pleased Wimmin, Mark Moore, Farley Jackmaster Funk, Gordon Kaye and Pete & Russell. **SOUTHEAST: ENOUGH TO MAKE YOU COME** Club Art. 9-2am. £6/£4. Fat Tony and Toney Grimley. **STOKE: FRESHLY BREWED** Klass Cafe Bar. 10pm-6am. With Fingers and Bod. **SWANSEA: ESSENCE** Escape. Info 01834-812-570. 9-2.30am. **SWINDON: FRISKY** Brunel Rooms. 9-2am. £7. A Karanga night with Mike Cosford and Andy Fisher. **WARRINGTON: ASTRO FARM** The World. Info 01270-522-204. 9-2am. £10/£8. With Kelvin Andrews, Moonboots, Barry May and Paul Walker. **WOLVERHAMPTON: UK MIDLANDS** UK Midlands. 9-2am. £9/£8. Renaissance Party with Danny Rampling, Fathers Of Sound, Nigel Dawson, Parks and Wilson, Mark Taberner, Alex Neri and Quiver... **SPACE** (Oderium. Info 01902-284-499) continues. **WORTHING: PURE SEX** The Mansion House. Info 01705-642-764. £10/£7. Lee Fisher and Nancy Noise romp with Leo, Stu Rising and Steve Conway.

SUNDAY JUNE 30

CHERTSEY: FULL CIRCLE Quay Club. Info 01753-685-158. 4pm-10pm. £6. Danny Tenaglia and Phil Perry carry on where they left off the night before. **EDINBURGH: TASTE** The Honeycomb. 11-3am. £5. Feel tasty with Fisher & Price. **LONDON: METALHEADZ** The Blue Note. 7-midnight. £7/£4. Goldie, Grooverider, Kemistry & Storm and Randall rule the roost on a regular basis... Danny Keith and Bluejean continue at **MMM CHERRY** (The Vestry. 6.30pm-late)... Luke Howard and Princess Julia host **QUEER NATION** (The Gardening Club. 10-3.30am. £6)... Syko, Chris Ruffstuf, Steve Harvey, Skol, Drew and Darren Price guest at **SUNNY SIDE UP** (The Chunnel Club. 9am-8pm. £7/£5) with Pete Wardman, Drew and Darren Pearce... Aaron Liberator and Tasha Killer Pussies are at **COZMOZ** (Elephant & Castle Pub. 6pm-midnight. £1)... Joe Attard and Micky Custance blow Sunday out with a bang at **THE BAD EXPERIENCE** (The Actors Retreat. 7.30-12.30am. £2)... Aran and guests offer up smooth grooves at **JAZZ JUICE** (Ogo. 11-late. £3.50)... Rocky and Lofly chill out at **HABIT** (Zazubaa. Info 0956-470-210. 5-11pm. £3)... Schematix and groovy technobeads Dunderhead join the **WEIRD BEATS COLLECTIVE** (Jazz Bistro. 7-12pm. £2)... Kelly, Stormin' D and Luke Brancaccio keep it coming at **VIBRANCE** (Grays. Info 0973-740-850. 8-6pm. £7/£5)... Global Communication provide the soundtrack at **FINSBURY PARK**

FESTIVAL (Finsbury Park. Info 0181-968-8459. 12-6pm. Free).

MONDAY JULY 1

LONDON: THAT'S HOW IT IS Bar Rhumba. £3. James Lavelle, Giles Patterson, Debra and Ben Wilcox... Jim Masters is **CHILLIN'** (Riki Tik. 8-1am. Free)... Phil Brill and DJ Alice raise temperatures at **CLUB TROPICANA** (The Gardening Club. 10.30-3am. £5/£3)... Paul Harris and Nicky Holloway reside at **WORLD RECESSION** (Velvet Underground. 10-3am. £5)... Earth Tribe, Pandit G, Nelson, The State Of Bengal, Daniel Pemberton and Egon 20 play at **ANOKHA** (The Blue Note. 10-3am. £5/£3).

TUESDAY JULY 2

LONDON: THE PINCH The Gardening Club. 10-3am. £5/£4/£3. Si Long and Fabio Paras... Martin Larner is **GOING UNDERGROUND** (Hard Rock Cafe. Info 0181-840-0616. 9-1am. £4/£3/£2)... The Revolutionaries spin at **NEA/POLITAN** (The Borderline. Info 0171 9165713. 11.30pm-3am).

WEDNESDAY JULY 3

BIRMINGHAM: DECADENCE Bakers. £5. Lee Fisher and Ming. **BRIGHTON: THE WIG!** The Jazz Place. Info 0374-841-221. 10-2am. £3/£2.50. Robert Luis and guests. **DUNDEE: HIGHLANDER** Lucifer's Mill. Info 01382-451-427. 7.30-midnight. £4. The Brotherhood live and DJs Eat Not Sold. **LEEDS: d.o.p.e.** The Mex. Info 0113-279-3045. 9-2am. £4. Peshay, Mowgli and guests. **LONDON: PLEASED** Velvet Underground. 10-3am. £6. Jon Pleased Wimmin and Paul Woods... Paul "Trouble" Anderson is at **THE LOFT** (HO. Info 0181-813-5266. 9.30-3am. £5)... Kenny Hawkes and Luke Solomon play at **SPACE** (Bar Rumba. £5/£3)... Explore the sonic outerworld at **PM SCIENTIST** (The Jazz Bistro. 10-2am. £5/£4) with residents Damian Lazarus and Zoe Richardson. **TORQUAY: THE HOUSE** Monroes. Info 0421-022-909. £3. DJ Ben. **WOLVERHAMPTON: BITE THE BIG APPLE** Theatre Bar. Info 01902-833-689. Ring for DJ details.

THURSDAY JULY 4

BIRMINGHAM: BAMBOOZLE Bonds. Info 0973-315-538. 9pm-2am. £5/£4. Paul "Trouble" Anderson, Tee Smith and DJ Shyan. **BRIGHTON: THE PINK KOKONUT** The Zap. 10-2am. £3.50/£2.50. Love Train Inferno. **BRISTOL: DREAM** Kickers. Info 0117-942-8491. 10-2am. £4/£3. With Rich F, Graham, Ben and Adam Dowling all spinning. **DUBLIN: SHOCK** Temple Of Sound. 11-late. £4/£2. Liam Dollard, Warren Kiernan and guests. **EDINBURGH: MINISTRY OF CHOCOLATE** The Attic. 10-3pm. £3. Dave Smith and guests. **LIVERPOOL: COMPLICITY** Garlands. 10-3am. £4. Alan Luvdup, Spock and Alan Holt. **LONDON: SPEED** Mars. 0171-439-4655. 10-3.30am. £5. Fabio, LTJ Bukem and Kemistry & Storm... Check out the mellow vibes at **MEGATROPOLIS** (Heaven. Info 0181-960-0030. 8.30-3am. £7/£5)... Carl Cox hosts at **ULTIMATE BASE** (Velvet Underground. Info 01403-287-376)... Luke Neville is **FULLY LOADED** (Club Azur. Info 0374-953-501. 10-4.30am. £6) with Mark Dyle & Matt Cassar... Rohan, Alan, Lowrider and DJ Moniker spin their drum 'n' bass beats at **ROTATION** (The Blue Note. 11-late. £4/£3). **NOTTINGHAM: LARGE PORTION** Deluxe. 9.30-2.30am. £2.50. Ian

Tatham, Dave Congrove & Martin Nesbitt... Jon of the Wicked Bitches, Dave Grantham and Matt Wolfe reside at **THE GARAGE** (The House. Info 0115-956-5324.) **SWINDON: DIG THE NEW BREED** The Brunel Rooms. Info 0973-339-992. 9-2am. £3/£2. Tim, Warren, Ross, Adrian and Gerard.

FRIDAY JULY 5

ABERDEEN: THINK AGAIN The Pelican Club. Info 01224-585-687. 9-2am. Tich and guests. **ABERYSTWYTH: ALECHEMY** Porkeys. Info 01970-880-373. 8-1am. Damage, Mystic, Mastervibe and MC Muscledhead. **BASINGSTOKE: THE LONG GOOD FRIDAY** The Playhouse. 9-2am. £6/£5. Start the weekend with Stuart Joseph and Grant James. **BIRMINGHAM: CRUNCH** The Venue. Info 0121-472-4581. 10.30-6am. Jon Hollis and Jem Atkins... Scott Bond, Jon Hollis, Owen Owens and Mark Jarman are at **SLAG'S SECOND BIRTHDAY PARTY** (Steering Wheel. Info 0121-666-7551. £7/£5)... Richie Roberts and guests host Birmingham's longest running Friday nighter at **LOVESEXY** (Bakers. 10-late). **BOURNEMOUTH: FUN! TOUR** The Academy. Info 0973-838-118. 8-late. £7/£5. Nic Loveur, Matt Booker, Colin Dred and Adam Miles. **BRADFORD: ASCENSION** Lingards. Info 01274-730-032. 10-3am. £5. Welly, Bowa and Kareem. **BRIGHTON: CLUB FOOT** The Escape. Info 01273-726-311. 10-2am. £6/£5. Chicago's finest Derrick Carter plays nu disco... Eric Powell resides at **SOUTH** (The Zap. 10-3.30am. £7.50/£6.50)... Sean Quinn and Mike Panteli get into a groove at **THANK FUNK IT'S FRIDAY** (The Escape. 10-2am. £4.50/£3). **BRISTOL: REVOLUTION** Club Leo. Info 0831-493-455. 9.30-3am. £7. Judge Jules, Angel and Seb Fontaine spin... The **LAKOTA FOURTH BIRTHDAY** gets on one with Billy Nasty, Lionrock Justin Robertson, Gayle San, Spice Lab, Trevor Rockliffe and Steve Bicknell spinning at **TEMPATION** (Lakota. 9.30-4am. £7/£6/£5.). **BURNLEY: STAR SPANGLED** Club XP0. Info 01282-422-050. 9-2am. David Dunne and Grainne Landowski entertain the punters with those big, spangly chooons.

CHERTSEY: SIRENS The Quay Club. 10-late. £7/£5. **CHESTER: SWEET!** Blimpers. Info 01244-343-781. 9-2am. £7/£6. **DERBY: THE FRIDAY CLUB** Blue Note. Info 0115-944-4277. 10-2.30am. £5/£4. Paul Gotel, Timm & Laurie... The Lovely Helen plays **THE FRIDAY CLUB** (Blue Note Club. 10-2.30am. £5/£4). **DUBLIN: TEMPLE OF SOUND** Temple Of Sound. 11-late. £6/£5. Johnny Moy, Billy Scurry and Stephen Mulhall. **EDINBURGH: PURE** Venue. 10.30-3am. £7/£5. Jeff Mills, Brainstorm, Twitch, The Bill & The Dribbler... Paul and Euan reside at **LIFT** (Wilkie House. 10.30-3am. £7/£5). **GATWICK: JOY** The Gatwick Manor. Info 0181-681-5802. 10-late. £7/£6. Graham, Phil James, Andy Maddox, James and guests. **GLASGOW: SLAM** Arches. 10.30-3am. £6. Meikle and McMillan. **GUILDFORD: WOK CLUB** Bojanglez. Info 01483-456-987. 9-2am. £8/£8. Ed Wilman, Alan Luvdup and Breeze fry up the tunes. **HEREFORD: NAUGHTY BUT NICE** The Rooms. 9-2am. £6 Paul Bleasdale joins Chris and James. **KIDDERMINSTER: TUT TUT** Knights Nite Club. 9-2am. £5. Simon James spins.

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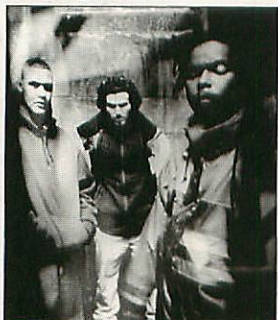
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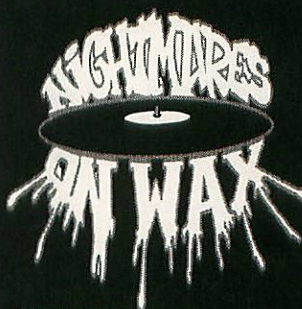
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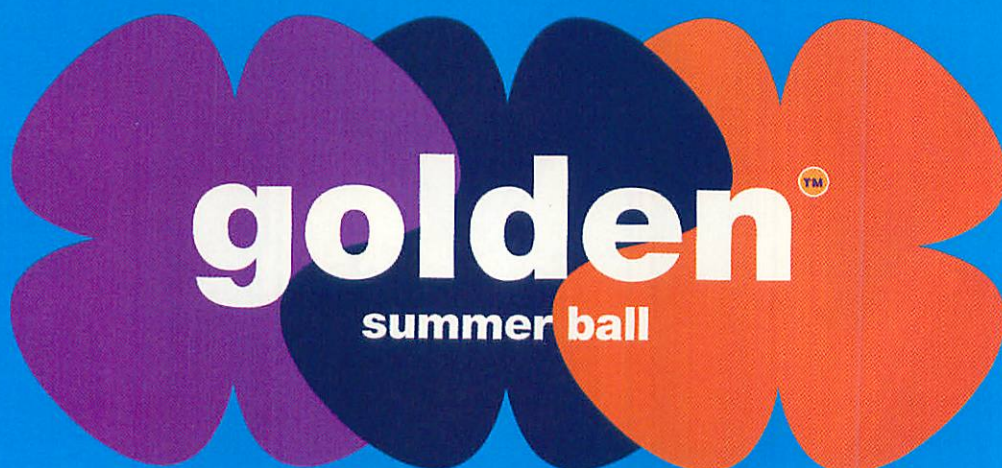
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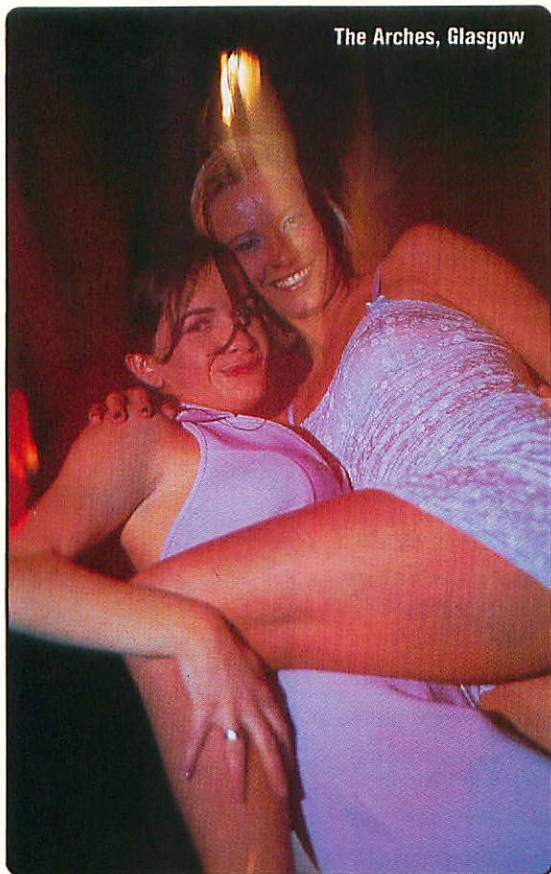
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JUNE 5

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The Arches, Glasgow

LEEDS: UP YER RONSON Music Factory. Info 0113-244-5521. 10-4am. \$10. Marshall and guests.

LEICESTER: ZEN The White Room. 10pm-3am. £5/£4. Ampo and Japan.

LIVERPOOL: EAST OF EDEN Eden. 9-2am. £7. Rocky & Diesel... Dave Ralph hosts **FREQUENCY** (Clear. 10-3am. £5) with Dave Ralph... Coox and Nasty get together some serious techno tackle at **VOODOO** (Royal Institution Building. Info 0151-733-6097. 10-4am. £9/£8/£7).

LONDON: VOYAGER Complex. 10-5.30am. £12/£10/£8. With Steve Johnson... The Orbit from Leeds host **ABSOLUTE** (Coliseum. Info 0171-582-0300. 10-6am. £10/£7)... Blu Peter, Mrs Wood and Steven React are at **GARAGE** (Heaven. 9-3am. £7)... Joel Xavier, Lekker, Nick Hook and Terry Marks are at **WHOO IT UP** (The Gardening Club. 11-5am. £8/£6)... Dean Thatcher and Matt Flint host **THE BIG KAHUNA BURGER** (Smithfields. 9.30-late. £7/£5) with Dan and Jon Kahuna... Jasper The Vinyl Junkie, Foster, Mr C, Layo & Unique play at **FLAVOUR** (The End. 10-6am. £10/£8)... Nicky Holloway resides at **THE VELVET UNDERGROUND** (Velvet Underground. 10.30-4am. £10/£8)... Sister Bliss, Fat Tony, Lottie, Craig Jensen and Miss Barbie are at **THE GALLERY** (Turnmills. 10-7.30am. £10/£8)... Eddie Piller, Jean Young, Stuart Kirkman, Kershaw and Ali B play at **MAGIC BUS** (The Blue Note. 10-5am. £7/£5)... Smiffy and James are at **DELICIOUS** (The Boulevard. 10-4am. £9/£7)... Graham Gold, Dave Lambert and Darren Pearce carry on at **PEACH** (Leisure Lounge. 10-6am. £7)... Rob Blake & Scott Mac are at **SLINKY** (Legends. 10-5am. £10/£7/£5)... Renaissance pay a visit to **FRISKY?** (The Ministry of Sound. 10.30pm-6.30pm. £12/£8)... Soulful vibes from Kittie, Abbey and Clive at **JAZBAH** (Square Room. 10-3.30am. £5/£3)... Tall Paul, Craig Campbell, Lawrence Nelson and Steve Lee are at **THE GALLERY**

(Turnmills. Info 0291-516-666).

MANCHESTER: SHINE Hacienda. 10-3am. £7/£4. Baz, Pete Robinson and Dave Rofe... Stacey Pullen guests at **BUGGED OUT** (Sankeys Soap. 10-3am. £6/£5).

MIDDLESBOROUGH: SUGAR SHACK Empire. £8. With Rocky & Diesel on the decks.

NEWCASTLE: NICE Planet Earth. Info 0191-232-5255. 10-2am. £6/£5. Skev, Hans, Kendoh and guests.

NEWCASTLE-UNDER-LYME: VOYUER Time & Space. 9-2am. £7/£6. With Danny Rampling.

PERTH: WILDLIFE Ice Factory. Info 01382-581-140. 10-3am. £8/£7. Zammo.

PLYMOUTH: CYDONIA Club Oz. 10-2am. £3. Ben Rubin, Al, Twilight Twins, Jeff Van Dyke, Kid Paul, Sign, Osaka and Flex.

PRESTON: CHEEKY MONKEY The Institute. 10-2am. £4. Dominic North and Dave Williams.

ROMFORD: CULTURESHOCK '96 Hollywood. 9-3am. £8/£6. Tony Grimley and Gareth Cooke.

SHEFFIELD: RISE Leadmill. 10-4am. £8/£6. Luvdup, Paul Chiswick and Mike... John Kelly and Jon Da Silva play **MUSIQUARIUM** (The Republic. 9.30-4am. £9/£7).

STAFFORD: SWOON Coliseum. Info 01785-229-384. 9-2am. £7/£5. Al McKenzie and Mark Rowley.

STOKE-ON-TRENT: SIN CITY The Left Bank. Info 01782-410-733. 9-2am. £6/£5. Sanjay and John Taylor.

SWANSEA: UP FOR IT Escape. Info 01834-812-570. 9-2.30am.

SWINDON: THE FRUIT CLUB Brunel Rooms. 9-6am. £7/£6/£5.

TORQUAY: DV8 The Monastery. 11.30-5am. £7/£6. Ian M, Adrian C, Jo Shiva and Jeff Bass.

WOLVERHAMPTON: ABSOLUTELY FABULOUS Deterium.

YARM: PUSSY GALORE'S FLYING CIRCUS Tall Trees Hotel. 9.30-2am. £7. Amanda and Malcom Dale.

SATURDAY JULY 6

ABERDEEN: WIGMA Exodus Nightclub. 10-late. The Herbal Tea

sweat-fest goes North with Rob Fletcher and Mr C.

ALDERLEY EDGE: PENELOPE PITSTOP'S Millennium. 10-3am. £10. Jason Herd, Rob & Pat Drury, Craig Jon and guests.

BASINGSTOKE: CLUB ADRENALIN The Playground. 9-2am. £8/£7. NS, X Fade and MC Ninja.

BELFAST: WISDOM Network. 8-1.30am. £7. Mark Moore joins Mark Jackson and Jay Kay.

BIRMINGHAM: WOBBLE The Venue. 11-7am. £8/£6. Malibu Stacey hooks up with Phil Gifford, Si Long, The Lovely Helen and Matt Skinner... **ATOMIC JAM** continues (The Que Club. 9-6.30am. £11/£5)... **FUN!** (Steering Wheel. 10-late. £8)... Scott Bond and Andy Cleaton host **REPUBLICA** (Bakers. 10-late. £8/£6/£5)... Kelly and Holloway are at **MISS MONEYPENNIES** (Bonds. 9.30-late. £12/£9.50).

BLACKPOOL: FEDERATION The Main Entrance. £6/£5. Rick Bonnetti and Dean Bell.

BRIGHTON: KINKY CASINO The Escape. Benji Candelario spins... Danny Jones and Eddie Templeton host **BEATS WORKIN'** (The Retreat. 10pm-2am).

BRISTOL: LAKOTA'S FOURTH BIRTHDAY Lakota. 9.30-4am. £10/£8. Danny Rampling, Al McKenzie, Norman Jay, Jon Da Silva, Jim "Shaft" Ryan and Deli G.

BURNLEY: JAMBARU Club XPO. 9-2am. £10/£8. Paul Taylor, Neil Metzner, Big Danny and Paul Murray hit the decks.

COALVILLE: PASSION Emporium. 9-2am. £7.50. JFK and guests.

DERBY: PROGRESS Conservatory. 9-2am. £5. Pete, Russell and guests.

EDINBURGH: STRIPPED La Belle Angele. 10.30-3.30am. £6. Zammo and Kris Keegan... Craig and Huggy are at **BURGER QUEEN** (Club Mercado. 11-3am. £7/£6).

INVERNESS: HIGHLANDER The Railway Club. 7.30-midnight. £5. DJs Steve Dell and Eat Not Sold.

GILLINGHAM: LARGE AS LIFE Upstairs. 9-2am. Matt Frost, Robbie Collins and Dean Wilson.

GLASGOW: SUB SATURDAYS Sub Club. 11-3am. £8. Harri, Dominic and Oscar... Kara hosts **IT** (The Arena. 11-4am).

HASTINGS: PIER PRESSURE The Pier. 9-2am. With Breeze and Anthony Coombs.

HULL: PORK The Adelphi Rooms. 7.30-12pm. Taste those Pork scratchings from Hull's finest label.

LEEDS: BACK TO BASICS Pleasure Rooms. 10-6am. £12/£10. With Ralph Lawson, Huggy and James Holroyd... **TWA** are **VAGUE** (Wherehouse. 10-4.30am. £10)... Justin Robertson locks horns with Tony Surgeon at **THE ORBIT** (After Dark. 9-2am. £10/£8)... Andy Ward spins at **CLUB MEX** (Mex. 9-3am. £5/£4) with Carl Bedford and Dean Martin.

LEICESTER: SOLUTION The White Room. 10pm-3am. £7/£6. Featuring resident, Jeff Allen.

LIVERPOOL: VOOODOO Eden. 10-4am. £9/£8/£7... **CREAM** (Nation. Info 0151-709-1693. 9.30-2am. £10/£7)... James Barton and Paul Bleasdale... **CREATION** (Clear. 10-5am. £10/£7) continues.

LONDON: GAY PRIDE Clapham Common. 7-10pm. Trade, DTFM and Kitty Lips provide the beats... Judge Jules, Nancy Noise, Stuart C, Darren Parks, Andy Morris and Arron join the **JETSET** (Leisure Lounge. 10-6am. £12/£10)... **RULIN'** (Ministry Of Sound. 11-9am. £15/£10/£8) with CJ Mackintosh... Tall Paul guests at **CLUB FOR LIFE** (Gardening Club 2. 10.30-6am. £12/£10 Life Organ members) with Laurence Nelson and Brandon (off his) Block...

James White and Alan Chamberlain are at **KINGSIZE** (Complex. 10-5.30am. £12/£10.) with James White, Alan Chamberlain, Paul Speedway, Barnsley and Kieron Accelerator... Russ Cox, Keith Fielder and Paul Tibbs reside at **SEX LOVE & MOTION** (Soundshaft. Info 0956-438-004. 10.30-3.45am. £8/£7/£5)... Darren Darling plays at **BAMBINA** (The Eclipse. Info 0171-734-7110. 11-5am. £12) with Lisa Pin-Up and Tim Tabletop... James Lavelle is at **DUSTED** (The Blue Note. 10-5am. £8)... Nicky Holloway and Chris Good are at **THE VELVET UNDERGROUND** (Velvet Underground. 10.30-4am. £10/£8)... Boy George and John Kelly get sexy at **MALIBU STACEY** (Hanover Grand. Info 0181-964-9132. 10-4.30am. £12)... Steve Harvey and Biko invite a dozen top jocks to **UNITED KINGDOM** (Club UK. 10-6am. £12/£10)... James Anthony and Martin Lamer are **LUVIN IT** (Rock Cafe. 9-3am)... **BARCABOODLE** (Raw. Info 0171-637-3375. 10.30-5am. £12)... Alex Gold, Stuart Patterson and Johnny Freeman all grace the decks at **TIGERLILLY** (The Double Bass Club. 10-3am. £10/£5)... Residents Tall Paul Newman, Tony De Vit and Malcom are at **TRADE** (Turnmills. 3am-1pm)... **AWOL** (SW1 Club. Info 0171-613-4770. 10-6am. £12/£10) continues... Mazy, Vivien Markey, Darren Pearce, Terry Marks, Drew, Rooster, House Doctor and Mark L'Hat all play at **MIND OVER MATTER** (The Rocket. 10-6am. £12/£10)... Bobbi and Stev play US garage at **GARAGE CITY** (Bar Rumba. 10-6am. £10)... Stormin' D, Skol, Rooster and Luke Brancaccio rock the **SANCTUARY** (Grays. 6.30-5pm. £6/£5).

MANCHESTER: THE HACIENDA Hacienda. 9.30-3am. £12/£10. Bob Langley and Dick Johnson... **LIFE** (Bowlers. Info 0345-573-521. 8-2am. £12/£10.) with John Waddicker, Bowa and Roo... **GOLDEN** (Sankeys Soap. 01782-621-454. 9.30-3am. £10/£8.) with Pete Bromley and Dean Wilson... Planet Janet and Robin Curley reside at **HOLY CITY ZOO** (Holy City Zoo. 9.30-2am. £10)... while Phil Morse, Terry Pointon and Herbie Saccani reside at **TANGLED** (The Boardwalk. 10-3am. £6/£5) with guest Mark Hall.

MILTON KEYNES: ULTRA VEGAS Winter Gardens. Info 01908-218-795. 9-4am. With Richie Long and various guests.

NEWCASTLE: SHINDIG Riverside. 9-3am. £7/£6. Rocky and Diesel and Cream's Paul Bleasdale join muckers, Scott and Scooby.

NORTHAMPTON: NY-LON The Vault. Info 01604 603508. 10pm-2am. £6/£5. Joey Musaphia, Darren Coates and Neil Parnell.

NOTTINGHAM: 100% PURE DELUXE Deluxe. 9.30-late. £10/£8. Timm & Laurie, Mark Keys, Ossie and Leroy Hussey... **THE HOUSE** (The House. 10-late. £8) with resident Jon Of The Wicked Bitches... DiY's Nail, Pork Chop and Deep Joy host **RUMPSHAKER**. The Box. Info 0115 9410445. £3/£2... James Mac, The Fathers of Sound and Lisa Loud play at **LOST IN MUSIC** (Paradise. 9.30pm-2.30 am. £10/£8).

PAISLEY: CLUB 69 Roxy's. 9.30-2am. £5. Martin And Wilba.

PITSEA: GLOW The Playground. 9-2am. £5. Seb Fontaine.

PORTSMOUTH: LUSH Kelly's. Info 01265-822-027. 9-1.30am. £7/£6. With Rachael Auburn and Col Hamilton.

PRESTON: FEEL The Venue. Info 01772-258-382. £8/£6. Matt Bell, George Thompson and guests... **COSY** (The Institute. 9.30-2am. £5/£4) with Andy Parker and Jamie.

RINGWOOD: FANCY THAT! The Manor. 10-2am. John "00" Fleming.

SHEFFIELD: SATURDAYS AT REPUBLIC The Republic. 9-4am. £8/£7. George Morel and Frankie Foncett drop deep house tunes... Scott Bond hosts **GATECRASHER** The Arches. Info 0121-605-8960. 9.30-6am. £12/£10)... **LOVE TO BE** (Music Factory. Info 0113-242-7845. 9.30-4am. £10/£8) featuring special guests Tony Walker and The Hutchinson Brothers.

SOUTHEND: ENOUGH TO MAKE YOU COME Club Art. 9-2am. £6/£4. Graham Gold and Nicky Holt.

STOKE: FRESHLY BREWED Klass Cafe Bar. 10pm-8am. With Fingers and Bod.

SWANSEA: ESSENCE Escape. Info 01834-812-570. 9-2.30am. Featuring Dave Jones, Craig Campbell, Danny Slade, Craig Bartlett and Jamie Griffiths.

SWINDON: FRISKY Brunel Room. 9-2am. £7. Martin Madigan and Paul "Trouble" Anderson.

WARRINGTON: ASTRO FARM The World. Info 01270-522-204. 9-2am. £10/£8. Kelvin Andrews, Moonboots and Paul Walker.

WOLVERHAMPTON: UK MIDLANDS UK Midlands. 9-2am. £9/£8. DJ Hilka, Scott Braithwaite, Jeremy Healy and Roc & Kato club together... **SPACE** (Deterium. Info 01902-284-499).

WORCESTER: WET DREAM Zig Zags. Info 01905-619-069. 9.30-2am. £5/£4.

SUNDAY JULY 7

CHELTSEY: FULL CIRCLE Quay Club. Info 01753-685-158. 4pm-midnight. £6. Phil Perry and guests.

EDINBURGH: TASTE The Honeycomb. 11-3am. £5. Fisher and Price pack 'em in.

LONDON: METALHEADZ The Blue Note. 7-midnight. £7/£4. Goldie hosts with residents Grooverider, Doc Scott and Kemistry & Storm, plus Cleveland Walkiss on the mic... Rob Da Bank and Giddy bring their experimental audio-visuals to **SUNDAY BEST** (Tearooms Des Artistes. 8-1am. 9pp)... Luke Howard and Princess Julia are at **QUEER NATION** (The Gardening Club. 10-3.30am)... Catch Danny Keith Bluejean and his guests at **MMM CHERRY** (The Vestry. 6.30pm-late)... Tony Price, Chris Martin and Vivien Markey guest at **SUNNY SIDE UP** (The Chunnel Club. 9am-9pm. £7/£5) with Pete Wardman, Drew and Darren Pearce... Aaron Liberator, Tasha Killer Pussies, Gizelle Mizbehaviour and their guests are at **COZMOZ** (Elephant & Castle Pub. 6-midnight. £1)... Anton, Stormin' D and Luke Brancaccio keep it coming at **VIBRANCE** (Grays. Info 0973-740-858. 8-6pm. £7/£5).

MONDAY JULY 8

LONDON: THAT'S HOW IT IS Bar Rumba. £3. With James Lavelle, Gilles Peterson, Debra and Ben Wilcox... Jim Masters carries on **CHILLIN'** (Riki Tik. 8-1am. Free)... Phil Brill and DJ Alice keep the temperatures rising at **CLUB TROPICANA** (The Gardening Club. 9-3am. £5/£3)... Earth Tribe, Pandit G, Nelson, The State Of Bengal, Daniel Pemberton and Egon 20 all play at Talvin Singh's **ANOKIA** (The Blue Note. 10-3am. £5/£3)... Paul Harris and Nicky Holloway get drunk at **WORLD RECEPTION** (Velvet Underground. 10-3am. £5).

TUESDAY JULY 9

LONDON: THE PINCH The Gardening Club. 10-3am. £5/£4/£3. Fabio Paras as spins a five-hour set... Martin Lamer is at **GOING UNDERGROUND** (Hard Rock Cafe. Info 0181-840-0616. 9-1am. £4/£3/£2).

THE DIRECTORY MUZIK'S A-Z OF UK VENUES

ABERDEEN

JOY 1 Regents Quay. 01224-584-334
THE PELICAN Club Market St. 01224-585-667

ABERYSTWYTH

PORKEYS Pier Street. 01970-880-373

ABROATH

CLUB METRO Queens Drive. 01241-872-338

BATH

MOLES CLUB George St. 01225-333-3448

THE PAVILION North Parade. 01225-313-104

BELFAST

NETWORK 11A Lower North St. 01232-237-486

BIRMINGHAM

BAKERS 162 Broad St. 0121-633-3839

BONDS Hampton St. 0121-236-5503

CIRCUS 450 Mosley Rd. 0121-446-4645

QUE CLUB Corporation St. 0121-212-0770

STEERING WHEEL Wrottesley St. 0121-415-4313

THE VENUE 26-30 Bransford St. 0121-236-6362

XL 34 Auchinleck Sq. 0121-643-9433

BLACKPOOL

THE MAIN ENTRANCE Palatine Buildings, Central

Promenade. 01253-292-335

BOLTON

THE TEMPLE St Georges Street.

BOURNEMOUTH

THE ACADEMY 570 Christchurch Rd. 01202-399-922

THE PALACE Hinton Road. 01703-554-034

BRADFORD

LINGARDS 29 Westgate 1. 01274-722-955

WINDSOR BATHS 11 Great Horton St. 01274-390-405

BRIGHTON

THE CONCORDE BAR Madeira Drive. 01273-606-460

THE ESCAPE 10 Marine Parade. 0117-929-2420

THE ZAP 188-193 Kings Road Arches, Old Ship Beach.

01273-202-407

BRISTOL

KICKERS Whiteladies Rd. 0117-973-4388

CLUB LEO 28 Saint Nicholas St. 0117-929-2420

LAKOTA 6 Upper York St. 0117-942-6208

BURNLEY

ANGELS Curzon St. 01282-352-22

CLUB XPO Red Lion St. 01282-422-050

CANNOCK

ANNABELLAS 83 High St. 01543-467-577

CARDIFF

CITY HALL Cathays Park. 01222-383-830

CHATTERIS

SOAPS 8 Market Hill. 01954-782-089

CHERTSEY

THE QUAY Club Chertsey Bridge Rd. 01932-561-535

CHESTER

BLIMPERS City Road. 01244-314-794

COALVILLE

EMPORIUM Belvoir Road. 01530-815-278

COVENTRY

BROWNS Lower Precinct. 01203-511-863

DERBY

THE CONSERVATORY Willow Row, Cathedral Road.

01332-202-048

THE DIAL Willow Row, Cathedral Rd. 01332-372-374

DUBLIN

TEMPLE OF SOUND Ormond Hotel, Ormond Quay.

00-3531-872-1811

DUNDEE

FAT SAM'S 31 Southward Rd. 01382-228-181

EDINBURGH

THE ATTIC Dyers Close, Cowgate. 0131-225-8382

THE HONEYCOMB 36-38a Blair St. 0131-220-4381

LA BELLE ANGELE 11 Hasties Close. 0131-225-2774

CLUB MERCADO 26-39 Market St. 0131-226-4224

THE MUSIC BOX 9C Victoria St. 0131-225-2564

NEGOCIANTS Lothian St. 0131-6313

THE NEW CALTON Calton Rd. 0131-558-3776

THE VENUE Calton Rd. 0131-557-3073

WILKIE HOUSE Cowgate. 0131-225-2935

GILLINGHAM

UPSTAIRS 2 Canterbury St, Medway. 01634-851-301

GLASGOW

THE ARCHES Midland St. 0141-221-9736

THE ARENA 15-27 Oswald St. 0141-221-3010

BAR TEN 10 Mitchell Lane. 0141-221-8353

GLASGOW SCHOOL OF ART 167 Renfrew St. 0141-332-0691

SUB CLUB 22 Jamaica St. 0141-248-4600

THE TUNNEL 84 Mitchell St. 0141204-1000

VOODOO ROOM Cambridge St. 0141-332-3437

GUILDFORD

BOJANGIE 4-6 Woodbridge Rd. 01483-304-202

HARROW

MIDDLESEX & HERTS COUNTRY CLUB Old

Redding. 0181-954-7577

HEREFORD

THE ROOMS Bridge St. 01432-267-378

HIGH WYCOMBE

THE BOULEVARD Cross Road. 01753-694-214

HILDENBOROUGH

THE OLD BARN Stocks Green Road. 01732-838-000

HUNDESFIELD

FOLLIES Lockwood Rd. 01484-545-424

HULL

ROOM 82-88 George St. 01482-323-154

IPSWICH

DOUBLE 00 300 Old Foundry Rd. 01473-287-251

HOLLYWOODS Princes St. 01473-230-666

KIDDERMINSTER

KNIGHTS Castle Road. 01562-865-506

KILMARNOCK

EXPO 1 West George St. 01563-572-007

LEEDS

AFTER DARK South Queen St, Morley. 01132-523-542

MEX 2a Call Lane. 01132-428-522

PLEASURE ROOMS Marston St. 0113-293-9405

WHEREHOUSE Summer St. 0113-246-8287

LIVERPOOL

EDEN 90 Seel St. 0151-707-0551

LE BATEAU 62 Duke St. 0151-727-1388

NATION Wolstenholme Square. 0151-709-1693

THE MARDI GRAS 59a Bold St. 0151-708-5358

LONDON

THE AQUARIUM 256 Old St, EC1. 0171-251-6136

BAGLEYS STUDIOS Kings Cross Freight Depot, York

Way, N1. 0171-278-2777

BAR RUMBA 36 Shaftesbury Ave, W1. 0171-287-2715

THE BLUE NOTE 1 Hoxton Square, N1. 0171-729-8440

THE BRIX Brixton Hill. 0171-738-6604

CAMDEN PALACE 1A Camden High St, NW1. 0171-387-0438

THE CHUNNEL CLUB 101 Tinworth St, Albert

Embankment, SE1. 0171-820-1702

CLOUD 9 66-68 Albert Embankment. 0171-328-4711

THE COLISSEUM 1 Nine Elms Lane, Vauxhall, SW8.

0171-720-9200

THE COMPLEX 1-5 Parkfield Street, Islington, N1.

0171-428-9797

THE CROSS Goods Way Depot, York Way, Kings

Cross, N1. 0171-837-0828

THE CROSS 257 Pentonville Rd, N1. 0171-837-3218

THE DOUBLE BASS 162 Earls Court Road. 0171-244-6795

EC1 29-35 Farringdon Rd, EC1. 0171-242-1571

ELEPHANT & CASTLE South Lambeth Place,

Vauxhall, SW9. 0171-582-8764

THE EMPORIUM 62 Kingly St, W1. 0171-734-3190

THE END 16A West Central St, WC1. 0171-379-4770

FRIDGE Town Hall Parade, Brixton Hill, SW2. 0171-328-5100

THE GARAGE 22 Highbury Corner, N5. 0171-607-1818

THE GARDENING CLUB 4 The Piazza, Covent Garden,

WC2. 0171-497-3153

GC2 196 Piccadilly, W1. 0171-439-1245

GASS CLUB Whitcomb St, WC2. 0171-839-3922

GOSSIP 69 Dean St, W1. 0171-434-4480

GRAYS 4 Grays Inn Rd, WC1. 0171-430-1161

HANOVER GRAND 6 Hanover St, W1. 0171-499-7977

HAPPY JAX Arch 5, Shand St, Crucifix Lane, SE1.

0171-378-9828

HEAVEN Under The Arches, Craven St, Charing Cross,

WC2. 0171-839-3852

HQ'S West Yard, Camden Lock, NW1. 0171-485-6044

ICENI 11 White Horse St, W1. 0171-495-5333

JAZZ CAFE 5 Parkway, NW1. 0171-916-6060

LA2 157 Charing Cross Rd, WC2. 0171-434-0403

LEGENDS 29 Old Burlington St, W1. 0171-437-9933

LEISURE LOUNGE 121 Holborn, EC1. 0171-242-1345

MARS 12 Sutton Row, W1. 0171-439-4655

MINISTRY OF SOUND 103 Gaunt St, Elephant &

Castle, SE1. 0171-378-6528

PARADISE BAR 460 New Cross Rd. 0181-692-1530

PARAMOUNT CITY 17 Great Windmill St. 0171-753-8020

PLASTIC PEOPLE 37 Oxford St, W1. 0171-439-0464

POWERHAUS 240 Seven Sisters Rd, N4. 0171-561-9656

RAW 112a Great Russell St, WC1. 0171-436-1903

THE ROCKET 166 Holloway Rd, N7. 0171-700-2421

SOUND SHAFT Hungerford Lane, off Craven St, WC2.

0171-839-3852

THE SQUARE ROOMS Leicester Sq, WC2

SUBTERANIA 12 Acklam Rd, W10. 0181-960-4590

SW1 191 Victoria St, Victoria, SW1. 0171-630-8980

TURNMILLS 63 Clarksell Rd, EC1. 0171-250-3409

UNITED KINGDOM Buckhold Rd, Wandsworth,

SW18. 0181-877-0110

UNITED NATIONS 415-419 High Rd, Tottenham, N17.

0181-808-0808

VELVET UNDERGROUND 143 Charing Cross Road,

WC2. 0171-439-4655

VENOM 13-17 Bear Street, WC2. 0171-839-4188

THE VENUE 2A Clifton Rise, New Cross, SE14. 0181-

692-4077

THE VESTRY Blacklion Lane, W6. 0181-748-1035

VILLA STEFANO 227 High Holborn, WC2. 0171-831-7318

VORTEX 79 Oxford Street, W1. 0171-439-7250

WAG CLUB 35 Wardour Street, W1. 0171-437-5534

WKO CAFE 18 Kentish Town Rd, NW1. 0171-267-1869

LOWESTOFT

BLUENOTES 2 Claremont Pier Leisure Centre,

Wellington Esplanade. 01502-573-533

LUTON

RUMOURS 26 Chapel St. 0158-220-478

MAIDSTONE

POLO LOUNGE Wierton Place, Boughton.

Monchelsea. 01622-750-818

MANCHESTER

BOARDWALK Little Peter St, Knott Mill. 0161-228-3555

BOWLERS Longbridge Rd. 0161-873-7388

THE HACIENDA 11-13 Whitworth St. 0161-236-5051

THE PHOENIX University Precinct Centre, Oxford

Road. 0161-736-9448

SANKEYS SOAP Beehive Mill, Jersey St, Ancoats.

0161-237-5606

MANSFIELD

THE YARD 61 West Gate. 01623-222-30

MIDDLESBOROUGH

EMPIRE Corporation Rd. 01642-253-553

MILTON KEYNES

WINTER GARDENS Midsummer Blvd. 01908-668-286

NEWCASTLE

PLANET EARTH Low Friars St. 0191-232-5255

RIVERSIDE Melbourne St. 0191-251-4386

NEWCASTLE-UNDER-LYME

TIME AND SPACE The Midway. 01782-717-711

NEWPORT

CLICHE Central Square, St Mary's St. 01785-229-384

NOTTINGHAM

DELUXE 22 St James St. 0115-947-4819

THE HOUSE 169 Huntingdon St. 0115-956-5324

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You're shit aaaaaah!

Paranoia

Shock Tactical Move On The Brink Of The European Football Championships...

VENABLES TO REPLACE DARREN ANDERTON WITH DARREN EMERSON!

Game boys: Healy and Emerson



AFTER a disappointing series of 0-0 draws against such crack international opposition as Columbia, Croatia, Andorra, Freedonia and the Isle Of Wight, England football manager Terry Venables has at last heeded the advice which we at Muzik have been baying at him for months, and is to replace the entire national team with a fresh squad of top British DJs.

Out, therefore, are the likes of Alan Shearer, David Seaman, Paul Gascoigne and Darren Anderton.

And in are the likes of Carl Cox, Paul Oakenfold, Jeremy Healy, The Chemical Brothers and Darren Emerson.

Terry Venables says: "The likes of Healy, Coxy and Oakenfoldy have proved themselves at nightclub level. Now is their chance to show they can deliver the goods at international level."

The changes have disconcerted certain traditionalists in the game, who feel the English team should be made up of players who have some mastery of the rudimentary skills of football. Others disagree. Gary Lineker says: "I welcome this bold move on Terry's part. These days, football is not just about running around kicking a ball. It's about flair and style, the likes of which we've envied for years in continentals such as Laurent Garnier. Besides, we couldn't do much worse than the lumbering tossers we've got out there at the moment."

As a nightclub owner himself, Terry Venables has naturally been at the cutting edge of dance music culture for the last few years and he's well aware of the major players, their strengths and capabilities. "I will put Carl Cox in goal," he says. "I can't see much getting past the big man. Pity Carl Craig isn't English, really. It'd be physically impossible to get the ball past him, but there you go."

In defence, Venables has opted for The Chemical Brothers as centre backs

hoping to catch the opposition napping. Literally, back in their hotels."

● Bouncers at Wembley to operate a "door policy" as opposition players enter pitch. "Basically, if they are not on the list, they won't get on," grins Venables. "And I'm in charge of the list." Even if players are on the list, they'll be refused admission if they don't look the part. "That should exclude most of the German team on the basis of their haircuts alone," declares Venables. "And as for the Croatians, they can argue all night, but they're not coming onto the Wembley pitch in those kits wearing those moustaches."

● Carl Cox to bring his own console and set it up in the goalmouth. "It'll be very difficult to penetrate that sort of defence. It's oak-finished and double-glazed. They can shoot from range all day, but they'll get no joy."

As for the likes of Shearer, Gascoigne and Seaman, they won't be idle. They'll be put to work as auxiliary DJs for the duration of the European Championships. Alan Shearer can be caught at The Gardening Club doing his Tribute To Rod Stewart Night on Wednesdays, Gazza will be playing cutting-edge waxings by Lindisfarne at Back To Basics, while David Seaman will be hosting a night of hi-NRG classics at the Ministry Of Sound.

Already, DJs have joined forces to produce a footballing anthem. It's called "E For England", it features special remixes and is available as a triple-set collector's pack.

("They've got a very good playing partnership, there's definitely a, erm, chemistry there"), while in midfield he has opted for a blend of skill and aggression, pairing "Bites Yer Legs" Goldie and LTJ "Book Him!" Bukem. Dave Clarke is to be given a free, roaming role behind the forward line. Venables says: "He'll cover a lot of ground. He's all over the place, as I think his last EP shows." Jeremy Healy is meanwhile set to spearhead the attack. "We need someone who's used to taking the knocks," says Venables.

Sceptics have pointed out that most of these "players" have not actually participated in an 11-a-side game since their schooldays and are probably extremely unfit. However, Venables is hoping to combat these minor deficiencies by taking advantage of England's host nation status.

This means:

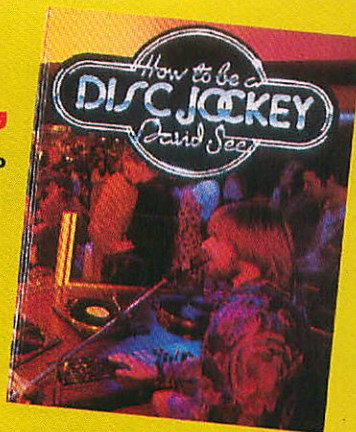
● England games to kick-off at 3am, as opposed to 3pm. "Most of my new boys are just getting into their stride during the small hours," says Venables. "We're

STOP PRESS! The latest results from the European Championships

England 0 Germany 0
England 0 Croatia 0
England 0 Italy 0
England 0 France 0
England 0 Bulgaria 0
England 0 San Titchio (pop 17, goats not included) 0
England 0 The Vatican 0 (Pope missed penalty)

"HOW TO BE A DISC JOCKEY"

Here at MUZIK, we're often asked, "How do I get started as a DJ?" On such occasions, we have no hesitation in pointing novice turntable technicians in the direction of that indispensable volume, "HOW TO BE A DISC JOCKEY", by David See. First published in 1977 and now scandalously out of print, it's as vital today as it was then. After all, very little has changed on the "disco dancing" scene during the last 20 years.



HOW TO GET STARTED?

Mr See has the answer: "Youth clubs all need disc jockeys. Ask the youth leader if you can watch the DJ at work, or practice on the equipment before the audience arrives. Many of today's top 'jocks' began their careers spinning for 14-year-olds playing ping-pong and drinking squash." Jon Pleased Wimmin adds: "David See is right. My first job was playing hits at the local scout hut. My big break came when I played the annual Boy Scouts Jamboree. My 'Ging-Gang-Gooley' mix went down a treat."

TURNING UP IN STYLE

Ask any DJ about the importance of transport to and from parties or "gigs" and they'll all give you the same answer: "Yes". To keep up your "hot-shot" image, it's vital you choose the right vehicle. David See shrewdly recommends the Ford Transit Van. Imagine the gasps of respect and admiration Harvey would draw if he pulled up outside Ministry Of Sound in such a classy set of wheels!



JINGLE MACHINES

Drum 'n' bass, techno, hardcore... Musical styles come and go, but the importance of a jingle machine cannot be overestimated. David See says: "I recommend the NABA format, mono or stereo." And here's a good tip. "Always return the jingle back to the cue point ready for the next guy, who may just be in a hurry to use one!" Carl Craig certainly agrees: "Hey, man, I might be the coolest name on the block, but without a jingle I'd be fucked! 'Woof! Woof! Shut up, Arnold!' says it all. Know what I mean?". David also recommends bubble machines: "They really make a discotheque come alive."



EFFECTIVE SELF-PUBLICITY

With his devastatingly effective graphics and the use of a "trendy" middle initial, "David J See Discotheques" leaves the competition trailing far behind. So it's small wonder that, 20 years on, David See is still one of the hottest names on the club circuit. Dave Clarke was certainly impressed. "I saw those flyers as a kid and they blew my mind," he says. "Back then, I dreamed that one day I'd be in charge of 'David J Clarke Discotheques'. And now I am!"



PLAY MUSIC!

Most importantly of all, David See recommends the playing of music. But not just any old music. "Disco is here to stay!" he enthuses, adding that budding DJs should not stray too far from tried and trusted standards in favour of "the latest bandwagon". He strongly advises the following medley: Abba - "Knowing Me, Knowing You", Neil Diamond - "Cracklin' Rosie", Marilyn McCoo - "You Don't Have To Be A Star, Billy Jo Spears - "If You Want Me". A selection which should have any audience on their feet and dancing!

SNAPPY DRESSING

David says: "Jeans and a T-shirt may suit some venues, but you should always dress according to the occasion. If it's a black-tie dinner, wear a black tie. Velvet jackets are very popular with disc jockeys. Available in a variety of colours, they look good worn with an open neck, ordinary tie, roll-neck sweater or a bow tie. To add that real touch of 'razzmatazz', you could buy or even make your own satin or sequined stage clothes. Perhaps your girlfriend will be able to help you." We hope you are reading this carefully, Sasha!

So there you have it, budding jocks. If you don't want to come across as a total wanker, do yourself a huge favour by reading David See's "How To Be A Disc Jockey". It's the DJ's bible!

SAINTS & SINNERS

BOY GEORGE

The supposedly gorgeous one proved he wasn't so silky when it came to the mic on "The Essential Mix". "Me in the mix?" he said. "Slag me off, but I still get paid more than you do."

NICKY HOLLOWAY

First, he blew out the world's biggest ever snorter onto a certain London club's bar top. Then, when a passing punter commented, "That's disgusting", Holloway replied by licking up the mess in its entirety and retorting, "No, that's disgusting!"

RUSS GABRIEL

He may be the South Coast's boy wonder when it comes to producing the purest techno this side of the Motor City, but the Ferox kid completely lost it when he took to the decks at the Slam album launch party. Quite how he thought he could get away with playing Technotronic's "Pump Up The Jam" we dread to think. Not such an archangel after all.

JO SIMPSON

Everyone's favourite blonde PR girl, Billy Nasty manager and gobbo-mouth, Jo proved that techno and exercise do indeed go together when she recently completed the London Marathon to raise money for charity. And even got chatted up on the way.

ALL JOBE

The doorman at UK Midlands and Full Circle, and co-promoter of Muzik's First Birthday Party was spotted at our Full Circle night scratching out 100 Muzik "Grand Master Scratch" cards hoping to win a free subscription to the magazine. Pay up like the rest, mate.

DARREN HUGHES

At the Cream party in Paris, with Emerson and Coby on the decks, a certain journalist from "Blah Blah Blah" asked if they could interview "Darren". So Darren Hughes, who is one of the promoters of Cream, pretended to be Emerson and got the journo all excited about their sadly misled world exclusive. More like "Hah Hah Hah!" if you ask us.

JIM MASTERS

For completely falling for a Phil Perry prank. On his way to the Greek island of Mykonos, the Ministry man had to spend a night at an Athens hotel. Calling from London, Perry pretended to be a Greek airline rep and fooled the gullible Masters into thinking that, not only had all flights been cancelled, but that the only remaining route to the island was by banana boat.

JIM MASTERS

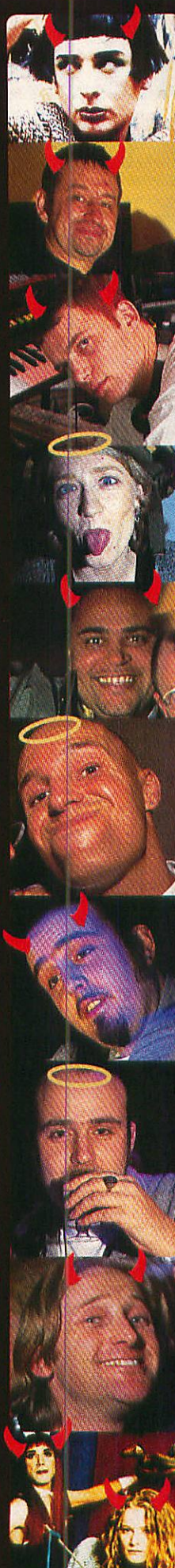
Ah, but revenge was sweet for Masters (see Sinner above). The next week, while all of Full Circle awaited the arrival of Portugal's DJ Vibe, Masters phoned up pretending to be Vibe's agent and convinced Phil Perry that his charge wouldn't be turning up because of a stomach bug. Perry only knew he'd been had when Masters added, "It must have been a dodgy banana or something."

PAUL WELLS

The cheeky chappy from Carl Cox's Ultimate DJ agency was driving down to Checkpoint Charlie in Reading with Josh Wink, who was on his hols after Tribal Gathering was cancelled. Showing perfect hospitality, Wells opened the car window and spat out a big fat green mouth-booger. Which promptly flew straight back in through the rear window and splatted onto Wink's forehead.

SLAB

Surely it hasn't come to this? Nina Walsh and Lol Drum Club's next single is a rather unimaginative piece of anti-Dave Clarke trip hop malarkey. It's called "Red 4", samples the Clarke man himself and is not very good at all. Watch out for Clarke's dogs!



Mouth Off!

Send your cantankerous cackle, cracking creations and caustic cascades to: **Mouth Off**, Muzik, King's Reach Tower, Stamford Street, London SE1 9LS. Or e-mail us at muzik@ipc.co.uk. Please include your name and address

CHARLIE Chester throws yet another of his tantrums (DJ No-Shows, Issue 12). Nothing unusual in that, but in the interest of protecting my name and, perhaps more importantly that of DJ Pierre, here is the real story behind Pierre's "no-show" at Middlesbrough Arena in August 1994.

When Charlie first contacted me for the booking, and as his date was in an open period, I made a provisional agreement and began looking around for other dates to fill up the weekend. However, when I checked with Pierre, it transpired he was already in the process of agreeing a tour in Japan over that weekend and obviously couldn't make the gig.

I spent the next two weeks or so trying to get in contact with Chester to let him know, leaving a number of messages at Pulse 8 Records (where he was working at the time) before finally deciding to leave a message on his answering machine. At no time were any of these messages returned. So, that being the case, and because nobody from the club contacted me to confirm, it went out of my mind. As anybody in the bookings business will understand, an engagement is typically the result of several phone calls before confirmation, usually a written one. So where's Chester's contract?

Eventually somebody from The Arena called me up less than a week before the original date with a question about the flyer. I was amazed, not only because they didn't know the booking had been cancelled, but also because they had left it so long. I then received an incredibly abusive phone call from an out-of-control Chester, presumably angry at himself for not following the situation and making himself look a clown in the venue's eyes.

Pierre has a brilliant reputation with the clubs he plays at regularly and has never not turned up, not for any reason. On the other hand, Charlie Chester might like to reflect on the reasons why he hasn't been able to work in London for several years.

PHIL CHEESEMAN, STRICTLY RHYTHM RECORDS, LONDON W10

I HAD to write in about one particular DJ no-show because it puts your article into perspective. This was spotted at Lift in Edinburgh on Friday, April 26:

"Trevor Rockliffe will not be appearing tonight because the silly bastard has lost his plane ticket".

MARK SAMMONS,
bsc5060@dcs.napier.ac.uk.

JUST a little note about your article about DJs who don't show...

I was booked to play at Complex on May 11, 1996. On the very day I was meant to DJ, the organisers left a message on my answerphone to let me know that I would not be playing because they had to "cut down on DJs".

Can you please print this letter because I don't want people to think I couldn't be bothered to turn up.

DEAN THATCHER, FLAV RECORDINGS, PINNER
See And Another Thing...

AFTER spending the last seven months in the States (where I have now decided to reside permanently), I planned a little trip back to good old England to coincide with Tribal Gathering '96.

Then I received a call from my sister to tell me she'd heard on a news report that it had been cancelled. The reason given was that the council would not grant a licence because the event would create too much traffic on a Bank Holiday!!!

I used to live close to a beach in West Sussex and have sat in endless traffic simply trying to get home from the shops during Bank Holidays. So why the fuck haven't any councils near the seaside simply closed the beaches to cure their traffic problems? The answer is simple. The beaches are for everybody, whereas Tribal Gathering is for 30,000 young people looking to have a good time and hear what would have been some fuckin' excellent music. Mr Shurey and a very nice Universe crew even offered to give local residents a free weekend break in London if they wanted to avoid it!

This is a pathetic excuse to once again stop young people in this country from enjoying themselves.

So to whoever decided not to grant this event a licence, may you be submerged up to your neck in a pool of faeces and a 100K sound rig be placed next to your head playing repetitive beats at very loud volume until your ear drums explode, and then some.

All politicians should remember that the harder they knock us down, the stronger we shall rise up.

GRAHAM G, ORLANDO, FLORIDA
Spoken like a trooper. Arise Sir Graham, you speak for a nation.

AS a shop owner and a ticket outlet for Tribal Gathering, I have been inundated with calls from very disappointed ticket holders asking what's going on. Wanting to show some sort of protest, I was more than pleased when Universe posted a petition form to the shop requesting that we gather signatures from customers. As I was also working at a local club that weekend, I thought I would take some of the forms along with me.

So when I noticed Josh Wink was in the crowd, I thought what better signature to have on the petition than one of Tribal Gathering's headlining DJs. Politely, I asked him if he would like to sign, only to be told rather unconvincingly that he just had to pop downstairs but he'd be right back. Fair enough, I thought, the guy is probably being hassled by fans, I'll ask him later, which I did, as he was leaving. But he still wouldn't sign, saying to me, "Yeah, sure I'm against them stopping it, but what can you do?"

I found his attitude astonishing. Surely these are the people who ought to be signing? Obviously, Wink is more than willing to turn up and collect his fee for playing, but not so willing to support the promoters and punters who pay for his wages. I am sure Mr Wink feels that he has his reasons for not wanting to sign the petition, but I'm at a total loss to think

what they could possibly be.

I have been a massive fan of Josh Wink since his first release on Nervous in 1993 and we have always backed his releases in this shop, also voting "Higher State..." Best Single in the Muzik Awards. But I can honestly say that never shall a Josh Wink or Ovum record grace the shelves of this shop again.

NEVILLE WATSON, MIGHTY ATOM RECORDS, WINDSOR

A spokesperson for Josh's DJ Booking Agency, Ultimate, answered: "It was explained to Josh Wink the following day exactly what the petition was for and he was gutted. Josh has since signed the petition, as he was looking forward to this year's Tribal Gathering as much as anybody else".

FLICKING through your May edition, I was irritated to find Hereford's Naughty But Nice on the Insomnia club guide pages with a tap symbol next to it.

I regularly go to The Rooms and on my last trip (on April 26 to hear Billy Nasty and Mr C), I was disgusted. Not only were all the cold water taps turned off, but the heating had been turned up!

If you are going to publish information such as this, surely you should check it out personally and not simply take the promoters word for it. I believe that misinformation is probably worse than no information at all.

Please sort this out as I'm sure this isn't the only misrepresented club included on these pages.

JAMELLYN MORSLEY, HEREFORD

Andy Passman of Naughty But Nice was extremely distressed to learn about this situation, Jamellyn. He told us that this deplorable practice was apparently banished after a meeting between him and the club management almost a year and a half ago. As far as he is concerned, not only has this been adhered to, but The Crystal Rooms have also recently installed a hi-tech air conditioning unit to combat the heat of the night.

Still feeling confused, we spoke with Clive Davies, the manager of the venue. He dismissed your remarks, stating that the bathrooms at the club are checked regularly and that a tap with no water would be as noticeable in his venue as it would be in your home. "And why would we install air conditioning if we were going to turn up the heating?" he asked.

Naturally, this is very confusing. Could you, perhaps, have slipped into a parallel universe on April 26... or is somebody telling porkies?

I AM writing in defence of Radio One and Pete Tong, both whom I believe deserve a lot of credit.

The Tongster has done a great deal to push dance music and club culture. I bet if it wasn't for him and Radio One, most of you clubbers wouldn't have heard any decent dance music, would you? You'd probably all be listening to some dodgy Euro-pop bollocks.

So lay off the bloke, alright? It's been said that Pete used a machine to help him mix on one of his recent compilations. Bollocks! He's better than a lot of other so-called DJs (hello, Mr Healy).

AND ANOTHER THING...

MUZIK'S

Those Who Failed To Show column in our Insomnia section seems to have caused more distaste in the DJ world than anything else in the magazine. When Muzik was launched, we all presumed that Hang The DJ would set the cat among the pigeons. It did. But as time has gone on, people have realised that all we're trying to do is to add a bit of honesty to a club world which, quite frankly, damn well needed it. We wanted to set a few standards. We believe Muzik has achieved that. Ashley Beedle has never made another dodgy record, Hardfloor have diversified and Paul Oakenfold's hair is now, well, green. And James Lavelle has bought himself a watch. Which brings us on to Those Who Failed To Show.

The section was introduced because I, as a clubber, am fed up with travelling across the country in anticipation of hearing a certain DJ, only to find they've failed to show up. If this has ever happened to you (and it probably has), you'll know how depressing it is. You feel let down. Particularly if you've stood outside in the cold for an hour and paid £12 to get in. It happens all too often.

We at Muzik simply decided to try to expose those lazy bastards who couldn't get off their arse and make it to the gig. Which we did. But as time went on, people were named who had very genuine reasons for being absent. Apologies. Whether it was club promoter who failed to book the flights, bad weather or an illness, we can only say sorry for giving the wrong impression. But this column must, and will, continue. There are those who believe this sort of background industry gossip is nobody else's business. But what about the 2,000 or 200 people (it doesn't matter how big or small the club) who paid money and took time out to hear those DJs? Muzik accepts that, under the strain of our deadlines, we have listed people without checking. We have learnt from this and it will never happen again. As of now, only those DJs we can contact will have their names listed in this column.

As for the DJs who truly care about the scene, about their fans and about the progression of dance music, why not call Muzik and let us know if you have, or are about to miss a show. Respect to Justin Robertson and Dean Thatcher, who in the past have both called us to explain why they are missing a gig. These guys obviously care about their reputation. As for us, well, we feel this sort of column is what makes Muzik such a vital handbook to the dedicated, enthusiastic and caring clubber.

Now, who wants to know which two UK DJs demanded a cancellation fee for Tribal Gathering?

BEN TURNER

Have you heard any of Pete's sets lately? Did you catch him at Vague on April 13? It was his best gig yet. So you can stick yer wanky Masters At Work, Roger Sanchez and all those other shite snobby wankers.

It's about time clubbers had a rethink as to who has done more for club culture in the last few years.

FAT BOY ROY AND NESSY, KINGS LYNN, NORFOLK

Thanks for that, boys. Tongy, no doubt, will be well chuffed by your unwavering loyalty. And as for Masters At Work and Sanchez, does the expression "duck down" mean anything to you?

SORRY this is so late in reply, but we are a little bit behind here on the other side of the world! It was good to see you making a point of how great it was to have a Bedroom Bedlam tape from a woman (Issue 10). It made Robert Martin's remarks (from Metro Records) all the more disappointing.

Robert, did it never occur to you that the girlfriends who come into your shop might like to do more than just read magazines while their boyfriends go record hunting! Just because we are female doesn't mean we get into dance music any less than you. But perhaps Robert has a point. So, next time you're down a club and you see Kemi, Storm or Sister Bliss behind the decks, do the right thing and give them a magazine to read!

LISA HALL, PERTH, WESTERN AUSTRALIA

I THOUGHT I would start off this letter by being courteous, at least that's one thing you can't accuse Londoners of not being able to execute to perfection.

I would like to take this chance to point out that there are also a lot of other things we are capable of doing, and one of them is enjoying ourselves and having a brilliant night out at a fucking top London club.

Now, I buy your magazine every single month and read it cover to cover, and I've noticed something very bloody annoying indeed. You would appear to be under the impression that it is only the people in the north of England who seem to be capable of having a good time at a kickin' northern venue, whether it is Cream (which is now so bloody commercial they might as well rename it "St Ivel" and shove it in a plastic container) or any other northern superclub. I have experienced a night out in the north. I donned my outfit, put on a pair of sandals in the name of looking good, got fucking cold feet in the snow and toddled off to

Back To Basics, where I had a superb time. The point I'm making (granted it has taken me a little while to get to it) is that you can fucking 'ave it, mate, in London. You just have to know where to go. And that does not mean going to Going Ga Ga at fucking Ritz's in the Royal Borough of Kingston Upon Thames, with a load of fruit ya ya's in wax riding coats and green wellies.

So please, Muzik, be kind to Londoners and start saying something good about the clubs here for a change, instead of telling everybody to go up north.

LYNN MURRAY, WEST LONDON

Well, Lynn, for such a sensible girl (sandals in the snow!) you can get mighty profane when the need takes you, can't you? Still, point taken. Eventually.

I HAVE only recently started to read your magazine but I understand a few editions back you printed an article entitled Decibel Hell (Issue 10).

Around a month ago, I went to a popular club in the Midlands (which shall remain nameless) and I spent a couple of hours dancing quite close to one of the speakers. Although it's true that I might have been a bit irresponsible by clubbing again in the following days, I have no doubt (in view of the obvious difference in sound levels) that it was the volume of music in this particular club which has left me in my current state.

I have had tinnitus on a permanent basis for the duration of the month, making it difficult to sleep at night, and added to this there is the sensation that my left ear is partially blocked. There is no sign of it letting up and I don't even know when, or if, it will.

Club promoters need to understand the atmosphere inside their venues does not necessarily get any better as the music becomes louder. If anything, it gets worse. Obviously, part of the appeal of club music lies in pumping it loud, but when you have to leave the room because you can't be heard shouting to mates, then pleasure goes out of the window.

If a person was exposed to these sound levels in a place of work, their employers would probably be liable for some sort of legal action. The time has come when a standard volume level should be enforced in all clubs. Those who exceed it should face the sort of same punishment as their industrial counterparts.

I'll willingly pay for a good night out with a bit of a hangover, but I'm not going to pay for it with indefinite hearing damage.

DAVID MCCORMICK, WOOLTON, LIVERPOOL

All respect is due to Nick Warren for the DJing skills he displayed at Cream in April. After a stomping set from Les Ryder (who is tragically underrated), Mr Warren took the back room by storm and blew everyone away. And all before Paul Oakenfold's very eyes, who was subsequently left to pick up the pieces. Nick played such intense tunes that I was lost! He even managed to make Klubbheads' "Klubbhopping" sound like a good tune!

The high point of his set came in the form of his very own Ajare. I could feel people's tension let go and whooooooh!!! The best place on the planet was right there. And as for "Bounce To The Beat", what can I say?

Also, respect to Paul Oakenfold who still did a fantastic job, cheers to Paul Maddox and friend, and down with beer boys and flowery shirts!

SHANE, ENGLAND

PS This was written at 4am!

No, you don't say?

I WONDER whether you can help me? I have been a regular clubber for a good number of years now. I have travelled the length and breadth of the country to attend the finest clubs and hear the world's best DJs. However, it seems where ever I go, no matter what kind of music is being played or which venue I attend, there is always this little bald bloke stood next to the DJ in the booth. I wonder if you could tell me who he is and what he does?

JULIE CURTIS, GRANTHAM

Apparently, all the world's top-notch jocks consider him to be something of a lucky charm. So if you spot him again, you can guarantee yourself a cracking night out.

AFTER eons of doing the same old thing, you know, caning it for hours, holding a water bottle and sweating mega buckets with a couple of thousand like-minded souls, I decided it was time for a change.

Yep, I entered the London Marathon. I was too busy clubbing to train, but all of the above held me in good stead. The music was crap (take your own), but the drugs (endorphins... and loads of them) were brilliant, home-produced and free. Even the people were really friendly and the conversations seemed familiar. "What's your name?" and "Are you alright?"

It was worth it in the absence of a Tribal Gathering. Oh yeah, just one thing, the chillin' out takes a wee bit longer and for battered ears read knackered legs.

ANDREW ATKINS, WESTMINSTER, LONDON

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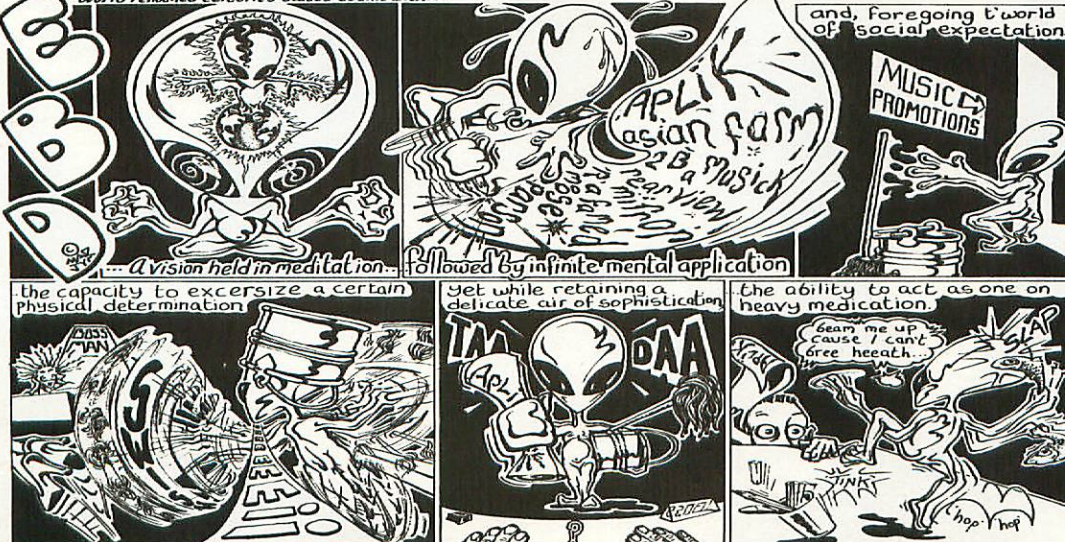
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EDB... In The Mix by Mad Jym

World renowned celebrity status begins with...



hang the DJ

This month we hang
COLIN DALE
For crimes against...

Punctuality, time management and generally having as much idea about what day of the year it is as the Tories have about handling the mad cow crisis.

Now, when it comes to worshipping at the altar of techno gods, we would be the first to remove our shoes and bend ourselves in supplication before the altar of Colin Dale. His Kiss 100 radio show is a haven of superb underground techno. Thursday nights just wouldn't be the same without him.

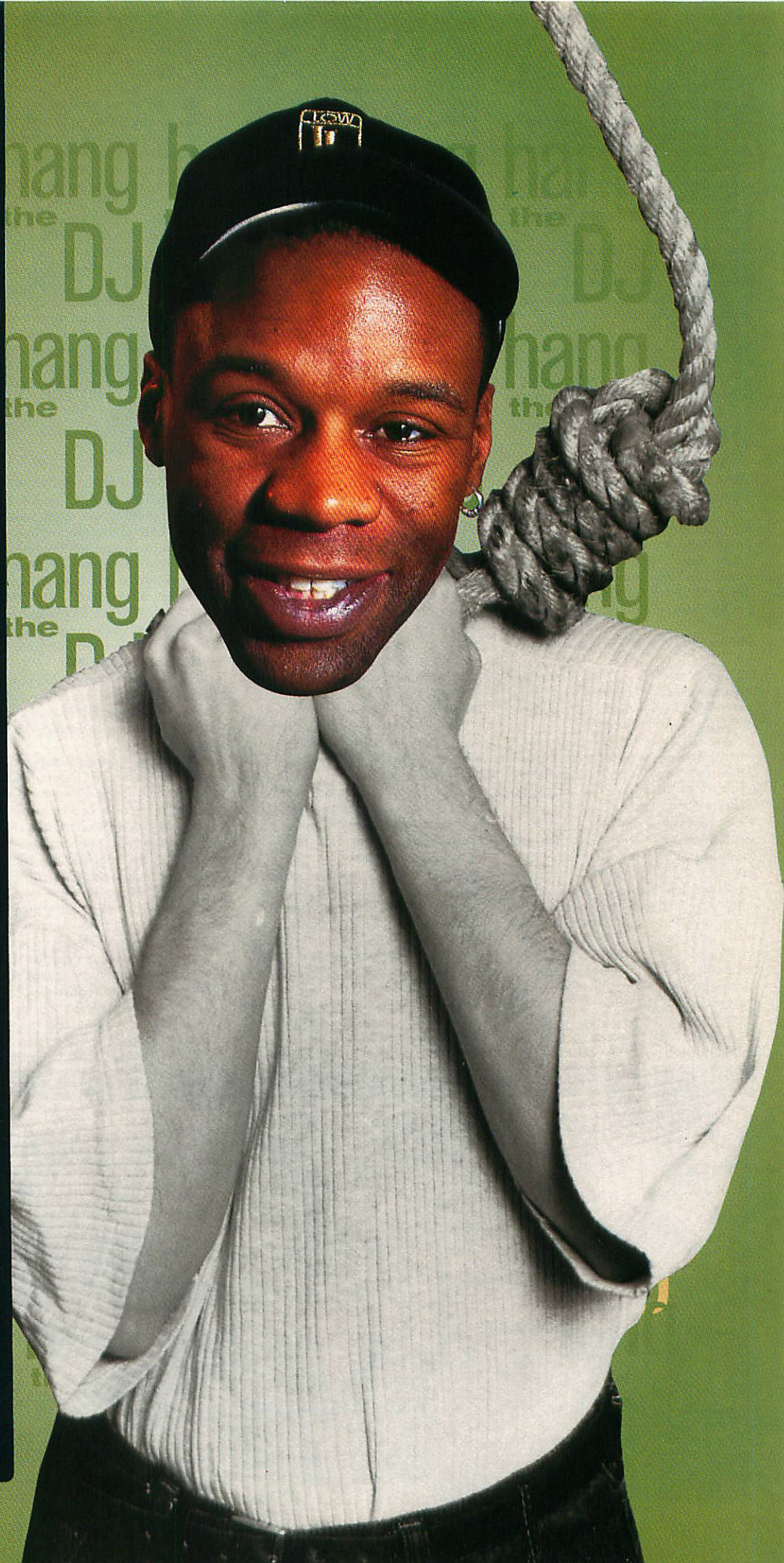
Unfortunately, Dale is also the man who is way ahead of any other DJ in our "Those Who Failed To Show" column. Now, as we're sure you know, we don't mean to imply any guilt or wrong-doing when we list the absent DJs. They fail to show for lots of reasons. Sick mother-in-law. Jumbo jet crashed through the front room. Hair roots showing.

But somehow, Mr Dale's wizard skills on the decks just don't seem to be matched by his skills as a timekeeper or diary organiser. Rumour has it that he once got on a British Airways flight when it should actually have been British Midlands. Another time, he had to turn round half-way to a gig in northern England because his girlfriend had drunk too much and was throwing up.

Whatever the truth of these scurrilous tales, there is one story we can verify, and it's the one which has sealed our Colin's fate. You see, Colin shares the same birthday as Carl Cox's wife, Rachel. So when she decided to celebrate with a party at Carl's Ultimate Base night in London, Colin was asked to come along and celebrate, too. All his mates were invited. Trevor Rockliffe and Daz Saund were there, along with Slam, Darren Emerson, Phil Perry and a host of friends who wanted to slap ol' Colin on the back and give him the bumps. We waited. And we waited. And still we waited. But the great man didn't show.

So it is that we are forced to steal Flavour Flav's clock and hang it around Colin Dale's neck in the hope that he will finally achieve some level of punctuality. And a quick note to any promoters who might be a bit put off booking Colin. Don't be. After our hangman has done his business, you can expect him to have his drill-time more together than the finest army unit.

But until then, in the name of Muzik's time-slaves, call for the noose. Don't mess!





IBIZA FACTOR 15 TOUR

FIFTEEN DATES THROUGHOUT THE SUMMER. FRIDAYS AT PACHA AND SPACE
A BLEND OF THE FINEST INTERNATIONAL DJ TALENT. **FACTORS 1 TO 5 :**



Grand Opening Party
14th June @ Pacha
Francois Kervorkian
[Wave Records NYC]
CJ Mackintosh
José Padilla
DJ Pippi



Open Launch Party
21st June @ Space
David Holmes
Gayle San [Final Frontier]
Jon Marsh [The Beloved]
Jazzy M



Rulin' Party
28th June @ Pacha
Robert Clivilles [C+C]
Hex Hector [NYC]
Harvey
Logical Progression
Mike Bolton [PFM]
Tayla
MC Conrad



Open Presents DIY
5th July @ Space
Fabio Paras
Colin Dale [Kiss FM]
Charlie Hall [Drum Club]
Digs & Woosh [DIY]
Simon DK [DIY]
Harry [DIY]



Rulin' Presents
Strictly Rhythm
12th July @ Pacha
George Morel
Erick Morillo
Jose Padilla
SAGGIO KAYNA

A REGULAR APPLICATION OF DJ'S INCLUDING :

FRANKIE KNUCKLES
DANNY TENAGLIA
DERRICK MAY
CJ MACKINTOSH
ROBERT CLIVILLES [C&C]
CARL CRAIG
BILLY NASTY
FRANCOIS KERVORKIAN
ERICK MORILLO
PAUL DALEY [LEFTFIELD]

ROCKY & DIESEL
DERRICK CARTER
GEORGE MOREL
DIY
PHIL PERRY
LOGICAL PROGRESSION
COLIN DALE
TERRY FARLEY
PETE HELLER
DAVID HOLMES

JOHN KELLY
FRANKIE FONCETT
JIM MASTERS
DJ VIBES [PORTUGAL]
JOSE PADILLA
SEB FONTAINE
SISTER BLISS
TWA
BRANDON BLOCK
JAZZY M



SUPERIOR
SHAKE WELL DURING APPLICATION
NOT TESTED ON ANIMALS

FACTORS 6 TO 15 :

19th July
Frisky? @ Space
26th July
Rulin' @ Pacha

2nd August
Open : Chicago Vs. Detroit @ Space
9th August
Rulin' @ Pacha

16th August
Open Records @ Space
23rd August
Rulin' @ Pacha

30th August
Frisky? meets Malibu Stacey @ Space
6th September
MoS. Made in Italy @ Pacha

13th September
Open and Boys Own @ Space
20th September
Rulin' @ Pacha Closing Party

ROBERT MILES DREAMLAND



THE DEBUT ALBUM — RELEASED 10 JUNE 1996.

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